

THE ART-JOURNAL.



LONDON, APRIL 1, 1864.

WEDGWOOD AND ETRURIA. A HISTORY OF THE "ETRURIA WORKS," THEIR FOUNDER AND PRODUCTIONS.

BY LLEWELLYNN JEWITT, F.S.A.



THE early history of the Staffordshire potteries has yet to be written, and, ere long, will form the subject of one of the most important and interesting chapters in the history of the fictile art of our country which it can fall to my lot to prepare. In my present paper I purpose speaking of one portion only of that history, and that a portion which commands the most careful attention, the history of the various works (so far as may be gathered from the scanty materials that are available), at Burslem and Etruria, which were worked, or founded, by the immortal and incomparable Wedgwood, and of the various discoveries and improvements in the potter's art which owe their existence to his master-mind.

Burslem, the birthplace of Wedgwood, is called the "mother of the potteries," while Wedg-

wood himself is usually styled the "father of potters." With these two close relationships to the potters of England my present notes will, of course, begin, and future papers will trace out the progress of the one and the works of the other, and show how the perseverance, the industry, the energy, and the taste of the latter have conducted, not only to the prosperity of the former, but to that of the whole district and of the commerce of the kingdom. During the early part of the century which saw the birth of Josiah Wedgwood, and in the latter portion of the preceding one, the potters of Burslem, which in Plott's time was the principal seat of the trade, had made much progress in improving their art. Men had risen up amongst them who produced wonders when compared with what had been done by their forefathers, and they began to feel that their art, as yet in its infancy among us, would grow strong and healthy, and become one day what it soon proved to be, a successful rival to foreign workers in the plastic art.

At the time of which I write—a hundred and fifty to two hundred years ago—Burslem was a small, unassuming, straggling little place, with the houses and pot-works, few in number, scattered about in its gardens and by its lane sides. In its centre was a huge May-pole,* around which the "jolly potters" danced and held their festivals, and in every direction were clay pits and "shard rucks" where, from time immemorial, their ancestors had dug the native clay, and thrown by their "wastrels" till they had accumulated to a considerable size. Pitfalls and hillocks, the results of the hard labours of the early potters, were thus the principal features of the place, where now the busy and thriving town, raised by the increase of their trade, so flourishingly stands. The wares then made in the district were the coarse brown ware, the finer cane-coloured ware, also made from native clay, delft ware, crouch ware—a comparatively fine red ware, and clouded, mottled, or marbled ware; and some of the productions, years before the birth of Wedgwood—who is by many people popularly believed to have been the founder of the art in Staffordshire—are of remarkably good form, of excellent workmanship, and are indeed such as it would almost puzzle even an experienced potter of the present day to reproduce. I name this, *en passant*, be-

cause I wish to remove the impression which seems in some places to prevail, that until Josiah Wedgwood's time the productions of the neighbourhood were confined to the manufacture of coarse brown butter-pots, porringers, and other clumsy vessels alone, and that anything approaching towards Art, or even moderate utility, was unknown. Of these early potters I shall have occasion yet to speak, and shall then, I hope, show that Staffordshire could boast not only of master-minds, but of skilful and expert hands, long before the period to which the first approach to Art in the district is generally ascribed.

The family of WEDGWOOD, for many generations before the birth of Josiah, had been potters at Burslem, and indeed a considerable portion of the place belonged to one branch of them, having passed into their hands by marriage with the heiress of the De Burslems, the original owners of the place, in the beginning of the seventeenth century. They were thus people of note in the district, and it is affirmed that one-third of the inhabitants of Burslem at one time bore the now honoured name of Wedgwood, or were descended from them. The alliance with the Burslem family was in the persons of Gilbert Wedgwood and Margaret, one of the co-heiresses of Thomas Burslem, who were married about the year 1612. They had a family of six sons and two daughters. The eldest, Joseph, died without issue, and the issue of the eldest surviving son, Burslem Wedgwood, became extinct in the male line in the third descent. The second surviving son, Thomas, having married Margaret Shaw (who survived him, and afterwards married Francis Fynney), had a family of seven sons and nine daughters, and was the ancestor of the families known as the "Overhouse Wedgwoods" and the "Church Wedgwoods," of which latter Josiah was a member. He died about the year 1678. The other sons were William, Moses, and Aaron, the last was the ancestor of the family known as the "Big House Wedgwoods." The eldest son of Thomas and Margaret, to whom I have alluded, was John, who appears to have been born in 1654 and to have died in 1705. He had by his wife, Alice, a daughter, Catherine, who married her cousin Richard, of the "Overhouse" branch, and had by him John, an only child, who died a minor. This lady, who survived her husband, married, secondly, Thomas Bourne, and,



MRS. WEDGWOOD.



JOSIAH WEDGWOOD.

[FROM FLAXMAN'S MEDALLIONS.]

thirdly, Rowland Egerton, and died a widow in 1756. The second son of Thomas and Margaret, Thomas Wedgwood, was born in 1660, and married, in 1684, Mary Leigh. He resided, and had his pot-works close to the churchyard at Burslem, where, as I shall shortly show, they still exist. By his wife Mary Leigh he had a family of four sons and five daughters. The sons were Thomas (the father of the great Josiah

Wedgwood), John, Abner, who died without issue, and Aaron; and the daughters were Catherine, married to her relative, Dr. Thomas Wedgwood, jun.; Alice, married to Thomas Moore; Elizabeth, married to Samuel Astbury; Margaret, married to Moses Marsh; and Mary, married to Richard Clifton. Thomas, the eldest son, was

* The May-pole stood where the Town Hall now stands.

born in 1687, and married Mary Stringer, by whom, who survived him, he had a family of thirteen children, seven sons and six daughters. The daughters were, I believe, Maria, born in 1711; Anne, born in 1712; Mary, born in 1714; Margaret, born in 1720; Catherine, born in 1726; and Jane, born in 1728: while the sons were Thomas, of the Churchyard and Overhouse, born in 1716; Samuel, in 1718; John, in 1721; Aaron,

in 1722; Abner, in 1723; Richard, in 1725; and Josiah, in 1730.

Josiah Wedgwood thus, it will be seen, was—like another self-made man, Sir Richard Arkwright, who was born only two years later—the youngest of a family of thirteen children, and therefore whatever patrimony there might be in the family, it is tolerably certain the usual fate of younger sons—that of having to work out the problem of their fortunes—must have awaited him. How successfully he solved that problem my future papers will amply show. He was born in July, 1730, and was baptised on the 12th of that month, as will be seen by the following extract from the parish register of his native place, Burslem:—"Josiah, son of Thomas and Mary Wedgwood, bapt^d July 12th," 1730.

Of his boyhood and early life as a schoolboy we know, unfortunately, literally nothing, beyond the fact that he was an amiable, thoughtful, and particularly intelligent child, ever quiet and studious, and delighting more in thoughtful occupations than in the games and rough exercises of the boys of that, and indeed of every, time. At this period, or rather thirty years later, there was but one school in Burslem, and that so ill adapted to the purpose, "that two parts of the children out of three are put to work without any learning, by reason" of that school being "not sufficient to instruct them." Probably to the only school in Burslem Josiah Wedgwood was sent, but whether there, or under the tuition of his excellent father and mother, he must have made exceeding good progress, for, at the age of fourteen, he wrote, not a boyish, but a fine, firm, manly hand, as will be seen by the fac-simile I give of his signature at that age. We are told that at the early age of eleven, Josiah was put to the family business of a potter, as a thrower; and thus he had not much opportunity of gaining extended knowledge in any branch.

At the time of Josiah's birth, as for many years before, his parents occupied a house and pot-work closely adjoining the churchyard of Burslem, and in that house the man whose memory all delight to honour was born. The house stood, I have reason to believe, near the site of the slip-house shown in the view of the Churchyard Works; but it has been taken down many years, and not a vestige of the building now remains. I believe in those days there was an open pathway through the churchyard, and that there was an entrance to the works and house from the churchyard also. It is well to note, while speaking of the birthplace of Wedgwood, that the house near the works, now known as the "Mitre Hotel," in Pitt Street, has been said to be the birthplace of Wedgwood, but erroneously. This error has, I doubt not, arisen from the fact of the house having been built and inhabited by one of the Wedgwood family, but at a somewhat later date. It has, however, been occupied since then as a residence by a later owner of the Churchyard Works, Mr. Green, and this, doubtless, has strengthened the belief that the father of Josiah Wedgwood had previously lived in it.

About midsummer, 1739, when Josiah was barely nine years old, his father, Thomas Wedgwood, died, and was buried a few days afterwards in the churchyard at Burslem. And here it may be well to correct an error which has crept into all the accounts hitherto published of this remarkable man. Mr. Smiles says, "His father was a poor potter at Burslem, barely able to make a living at his trade. He died when he was only eleven years old." It will be seen that Josiah was only nine years old, not eleven, when he lost his father; and the statement regarding the poverty of his father is equally erroneous. I believe him to have been a well-to-do tradesman, and this is borne out by the fact that the house and pot-works were his own property, and, apparently, were inherited by him from his father. This error, and the statement which follows it, that at the time when Josiah began "to work at the potter's wheel, the manufacture of earthenware could scarcely be said to exist in England," are so glaringly wrong, that it is well to point them out in this place.

The father of Josiah, I have shown, died at midsummer, 1739. His eldest son, Thomas, who succeeded him, carried on the business at the Churchyard, and probably continued to reside

there until his marriage, between two and three years afterwards. To him Josiah was bound apprentice on the 11th day of November, 1744—soon after he had attained his fourteenth year. The indenture of apprenticeship is fortunately still in existence,* and I am enabled, for the first time, to make it public by presenting the following literal copy to my readers. The indenture is written on the usual foolscap paper of the period, and is duly stamped with three sixpenny stamps impressed at the top. It is endorsed—

Josiah Wedgwood
To
Thos. Wedgwood
Indenture
for 5 years
Novembr. 11th, 1744.

It is as follows:—

"This Indenture, made the Eleventh day of November, in the Seventeenth year of the Reign of our Sovereign Lord, George the Second, by the grace of God, King of great Britain, and so forth, and in the year of our Lord one Thousand Seven Hundred forty and four, Between Josiah Wedgwood, son of Mary Wedgwood, of the Churchyard, in the County of Stafford, of the one part, and Thomas Wedgwood, of the Churchyard, in the County of Stafford, Potter, of the other part, Witnesseth that the said Josiah Wedgwood, of his own free Will and Consent to, and with the Consent and Direction of his said Mother, Hath put and doth hereby Bind himselfe Apprentice unto the said Thomas Wedgwood, to Learn his Art, Mistery, Occupation, or Employment of Throwing and Handleing, which he the said Thomas Wedgwood now useth, and with him as an Apprentice to Dwell, Continue, and Serve from the day of the Date hereof, unto the full end and term of five years from thence next Ensuing, and fully to be Compleat and Ended; During which said Term, the said Apprentice his said Master well and faithfully shall serve, his secrets keep, his Lawfull Commands Every were gladly do: Hurt to his said Master he shall not do, nor willfully suffer to be done by others, but the same to his Power shall let, or forthwith give notice thereof to


his said Master; the goods of his said Master he shall not imbeill or waste, nor them Lend, without his Consent to any; at Cards, Dice, or any other unlawful Games he shall not Play; Taverns or Ale Houses he shall not haunt or frequent; Fornication he shall not Commit, Matrimony he shall not Contract; from the Service of his said Master he shall not at any time depart or absent himselfe without his said Master's Leave: but in all things as a good and faithful Apprentice Shall and Will Demean and behave himselfe towards his said Master and all his, During the said Term, and the Said Master his Apprentice the said Art of Throwing and Handleing which he now useth, with all things thereunto, shall and will Teach and Instruct, or Cause to be well and Sufficiently Taught and Instructed after the best way and manner he can, and shall and will also find and allow unto the Said Apprentice Meat, Drink, Washing and Lodging, and Apparell of all kinds, both Linen and Woolen, and all other Necessaries, both in Sickness and in Health, meet and Convenient for such an Apprentice During the Term aforesaid, and for the true performance of all and Every the said Covenants and Agreements either of the Said Parties Bindeth himselfe unto Each other by these presents, in Witness whereof they have Interchangeable Set their hands and Seals the Day and year before mentioned.


Sealed and Delivered }
in the Presence of }
SAMUEL ASTBURY.
ABNER WEDGWOOD.


JOSIAH WEDGWOOD.
MARY WEDGWOOD.
THOS. WEDGWOOD."

This indenture, by which it will be seen Josiah Wedgwood was bound apprentice to his eldest brother, Thomas, for a period of five years, "to learn his art, mistery, occupation, or employment of Throwing and Handleing," is signed by himself, his mother, and brother Thomas, as the three parties to the deed, and attested by Samuel Astbury and Abner Wedgwood. Of these signatures, so historically interesting, I give the accompanying carefully engraved fac-simile.

Samuel Astbury
Abner Wedgwood

Josiah Wedgwood 

Mary Wedgwood 

Thos. Wedgwood 

Abner Wedgwood, whose signature here appears, must have been either uncle or brother to Josiah—for there were two Abners—but I am inclined to believe the latter, who was seven years the senior of Josiah, and had therefore already attained his majority. Samuel Astbury, the other attesting witness, was uncle to Josiah, having married his father's sister, Elizabeth Wedgwood. He was one of the family of Astbury to whom the potters were indebted for the discovery of

* This highly interesting document is preserved in the Museum of the Hanley Mechanics' Institution, along with other matters relating to the great Wedgwood, of which I shall have occasion yet to speak.

so many improvements in their art, some of which it may not be out of place briefly to notice.

Towards the close of the seventeenth century, when the brothers Elers had begun their manufacture of fine red ware at Bradwell, and had surprised their neighbours with their productions, and excited their jealousy by their success and the care with which they guarded their secret, a potter of Burslem named Astbury determined to discover their secret, and accordingly took means to do so. To accomplish his end he is said to have assumed the garb and manners of an idiot, and then sought the hovel of the Elers, and with every appearance of vacant idiotcy made it

understood that he was willing to work. Here he "submitted to the cuffs, kicks, and unkind treatment of masters and workmen, with a ludicrous grimace, as the proof of the extent of his mental ability. When food was offered to him, he used only his fingers to convey it to his mouth; and only when helped by other persons could he understand how to perform any of the labours to which he was directed. He next was employed to move the treadle of an engine lathe, and by perseverance in his assumed character he had opportunity of witnessing every process, and examining every utensil they employed. On returning home each evening he formed models of the several kinds of implements, and made memoranda of the processes, which practice he continued a considerable time (nearly two years is mentioned), until he ascertained that no further information was likely to be obtained, when he availed himself of a fit of sickness to continue at home, and this was represented as most malignant to prevent any persons visiting him. After his recovery he was found so sane that Messrs. Elers deemed him unfit longer to remain in their service, and he was discharged, without suspicion that he possessed a knowledge of their manipulations." The information he had thus surreptitiously and dishonestly acquired, he soon turned to such good account that the Elers "mortified at the fact that their precaution had been unavailing, and disgusted at the inquisitiveness of the Burslem potters"—for another potter named Twyford had also discovered their secret—found that their trade was fast leaving them, and removed at once from the neighbourhood. Astbury commenced business on his own account, and soon became a "man of mark," and took journeys to London to sell his wares and to procure orders. On one of these journeys it is said he accidentally discovered the use of flint as an ingredient in the plastic art. This circumstance is thus recorded. On one of his journeys, on arriving at Dunstable, he found the horse on which he rode so much affected in its eyes, that he feared blindness would result. Having spoken to the ostler at the inn, he recommended burnt flint, and having put a piece of flint in the fire, and kept it there until red-hot, allowed it to cool, and then powdered it. Some of this powder he blew into the eyes of the horse, and relieved it. Mr. Astbury, who had watched the process carefully, was much struck with the pure whiteness which the flint attained on being burned, and the ease with which it might be reduced to powder; and having also noticed its clayey nature when moistened in the horse's eyes, immediately conceived the idea that if mixed with clay in his trade, it would produce a finer and whiter kind of ware than any which had been yet produced. Having procured some flints on his return home, he profited by his observation, and the result of his experiments was more than satisfactory to him. He soon obtained a preference for his ware over others, and amassed a comfortable fortune; and thus flints became a general ingredient in the potter's materials. Samuel Astbury is said to have been a son of this eminent potter; and thus was united to the Wedgwood family the ability and skill of the Astburys.

It will be noticed that in the indenture of apprenticeship, both Mary Wedgwood, the mother of Josiah, and Thomas, his brother, to whom he was bound, are described as "of the Churchyard, in the county of Stafford," the town, or village as it then was, of Burslem not being named. It is probable, from this fact of both being described as "of the Churchyard," that not only was Josiah, as a matter of course, at that time living with his mother, but that Thomas, the eldest son, and successor of his father, also resided under the same roof. Whether this were so or not is, however, matter of grave doubt; for, although in the indenture of apprenticeship executed in November, 1744, he is described as "of the Churchyard," yet in his marriage settlement with Isabel Beech, dated October 12th, 1742—two years previously—he is described as "of the Over House, Burslem, Potter." By this deed the Churchyard house and works, then his property, are settled, as will soon be shown. The probability is, that Thomas Wedgwood resided at the Over House at the time when Josiah was apprenticed to him, that he carried on his potter's business both there and

at the Churchyard (which was his own property), and that he was in the indenture described as "of the Churchyard," because at those works, where his mother resided, it was intended that Josiah should serve his time, and thus, with nearly the whole of her large family, continue under her roof, and consequently under her careful and watchful eye.

The "CHURCHYARD WORKS," at which the boy Josiah was apprenticed, are, in their present state, shown in the accompanying engraving, from a drawing made by myself a few weeks ago.



THE "CHURCHYARD WORKS," BURSLEM.

stood near where the present slip-house now is, being taken down, the site has since been occupied by fresh buildings, and new hovels have recently been added to the establishment, which is now a very complete and commodious manufactory.

These works, which seem for several generations to have belonged to the Wedgwoods, are described in 1698 as belonging to Thomas Wedgwood, "of the Churchyard House," to whom they appear to have passed on his father's death. His son Thomas, eldest brother of Josiah, inherited this property on his father's death in 1739, and three years later, on his marriage with Isabel Beech, by marriage settlement dated 12th of October, 1742 (in which he is described as Thomas Wedgwood, of the Over House, Burslem, Potter), "the message, with the appurtenances situate and adjoining the churchyard, Burslem, and all outhouses, work houses, &c. then in the occupation of the said Thomas Wedgwood, or his under tenants," were settled upon the children of this marriage. On the death of Thomas Wedgwood, in 1772, this property, and the other he had acquired, descended to his son Thomas, of the Over House, subject to portions to his younger children, under the settlement of 1742. The works were for some time carried on, along with the "Bell Works" and "Ivy House Works," by Josiah Wedgwood. On his removal to Etruria, they were occupied by his second cousin, Joseph Wedgwood (brother of Aaron, and nephew of the Aaron Wedgwood who was partner with William Littler in the first manufacture of porcelain in the district), who lived at the house now the Mitre Hotel, near the works. This Joseph Wedgwood, who made jasper and other fine bodies under the direction of, and for, Josiah, occupied the works until the time of their sale to Mr.

The sketch is taken from the large graveyard which surrounds the old church of Burslem. The manufactory, it will be observed, forms the boundary of the churchyard on its north-east side. The building with the bell-turret, seen above the works, is the National Schools.

Since the time of Wedgwood, these works have, naturally, been much altered and enlarged, but the site is the same, and some of the buildings now there are what stood and were used in his day. The house in which he was born, which, as I have said before, I have reason to believe

Green, when he removed to Basford Bank. About 1780 "the Churchyard premises were sold to Josiah Wedgwood, then of Etruria, who in 1787 conveyed them to his brother John, also of Etruria, who in 1795 sold them to Thomas Green, at which time two newly-erected houses near the pot-work were included in the sale." Mr. Green manufactured earthenware at these works, and for some time resided at the house near the works, now known as the "Mitre Hotel," which had been built by one of the Wedgwood family. The property remained in Thomas Green's hands until his bankruptcy in 1811, when it was, I believe, purchased by a manufacturer named Joynson, or Johnson, from whom it again passed, some years later, to Mr. Moseley, its present owner. While in his hands, the pot-work has been held by different tenants, and until about seven years ago it was let off in small holdings to different potters. About that period Mr. Bridgwood, of the now firm of Bridgwood and Clarke, the present occupiers of these historically interesting works, became the tenant of the premises as a general earthenware manufacturer, and was soon afterwards joined in partnership by Mr. Clarke, whose large practical experience has tended much to increase the reputation of the works. This firm, having taken a lease of the premises, remodelled many of the buildings, and erected others, and greatly improved the whole place by bringing to bear many improvements in body unknown and unthought of by their predecessors. The productions of the Churchyard Works at the present day are principally intended for the American market, where they very successfully compete with the French porcelain, and where, being opaque porcelain of the finest and hardest quality, they are known by the name of "white granite." Many of the goods,

as services, &c., are embossed in excellently designed patterns, and the greater proportion are sent off white, and are then decorated, on the glaze, in the States.

One of the most notable features in the manufactures at these works, is that of artists' materials, for which they rank deservedly high. Their palettes, tiles, slabs, saucers, &c., possess all the requirements of hardness, evenness, and durability of glaze, and are consequently much esteemed. Another prominent feature of the productions of this firm is door furniture, which is here manufactured to a large extent both in black and in white, and highly gilt and decorated porcelain, the peculiarly hard and fine nature of the body being well adapted for these useful and elegant articles. Messrs. Bridgwood and Clarke have also extensive works at Tunstall, and give employment to nearly four hundred hands. They have lately turned their attention to the home markets, in which they are gradually extending their connections, and producing services faultless in style and material. My readers who see the impressed mark of "Bridgwood and Clarke," or the printed mark of a royal arms, with the words "Porcelain Opaque, B & C, Burslem," will be pleased to know that these are made at the works at which Josiah Wedgwood was born, and at which he served his apprenticeship.

Having traced, briefly, the history of the works in which Josiah Wedgwood was born, at which he was apprenticed, and in which he grew up to man's estate, down to the present day, it will be necessary to again revert to the time when he there learned the "art, mystery, occupation, or employment of Throwing and Handling." Of the period of his apprenticeship, of the habits of the boy, of his occupations when away from the wheel, or of his progress at the wheel or the mould, but little is known. It is not mere conjecture, however, to say, that his boyhood, and the years which he passed in growing up to man's estate, were spent in the most exemplary manner, and that he grew up a credit to himself, an honour to the place which gave him birth, and a blessing to his friends and relatives. I have heard it from those best able to know—from some of the oldest inhabitants of the place—that in their boyhood, at the end of the last century, they were continually admonished by their parents and grandparents to be good, as Wedgwood had been, and to lead such a life as he, as a youth, had done before them. It is pleasant to put this fact on record, and to hear this kind of testimony given to the character of this great man, even when young, that he was held up to the youth of his native place as a pattern for emulation.

During his apprenticeship, probably about his sixteenth year, Josiah Wedgwood was seized with illness—a violent attack of the small-pox, it is stated—and was laid up for a considerable period with that complaint. By this illness, and the weakness which followed it, he was incapacitated from following, to any extent, one branch of the art to which he had been bound—that of a thrower—and thus, fortunately, his ever active mind had more time, and more opportunity, to develop itself in the other and more ornamental branches of his trade. The Right Hon. W. E. Gladstone, in his recent able and truly eloquent address at Burslem, on occasion of his laying the foundation stone, as Chancellor of the Exchequer, of the Wedgwood Memorial Institute in that town, thus strikingly and pleasingly alludes to this affliction—or, rather, blessing—which visited the boy-genius:—

"Then comes the well-known attack of small-pox, the settling of the dregs of his disease in the lower part of the leg, and the amputation of the limb, rendering him lame for life. It is not often that we have such palpable occasion to record our obligations to the small-pox; but in the wonderful ways of Providence, that disease, which came to him as a twofold scourge, was probably the occasion of his subsequent excellence. It prevented him from growing up to be the active, vigorous English workman, possessed of all his limbs, and knowing right well the use of them; but it put him upon considering whether, as he could not be that, he might not be something else and something greater. It sent his mind inwards, it drove him to meditate upon the laws and secrets of his art; the result was that he arrived at a perception and a grasp of them, which

might perhaps have been envied, certainly have been owned, by an Athenian potter. Relentless criticism has long since torn to pieces the old legend of King Numa receiving in a cavern, from the nymph Egeria, the laws that were to govern Rome; but no criticism can shake the record of that illness and that mutilation of the boy, Josiah Wedgwood, which made for him a cavern of his bed-room, and an oracle of his own inquiring, searching, meditative, fruitful mind.

"From those early days of suffering—weariness, perhaps, to him as they went by, but bright, surely, in the retrospect, both to him and us—a mark seems at once to have been set upon his career. But those who would dwell upon his history have still to deplore that many of the materials are wanting."

It would be far from my wish to destroy, or to entrench, even in the slightest degree, on the true poetry of this relation; but as its sentiment cannot be altered, or its beauty impaired, by correcting one of the statements, I do not hesitate to say, what I have every reason for believing to be the case, that the amputation of the leg was not altogether the result of the small-pox, which had produced a disorder and weakness in that limb, but of an accident, and that it did not take place during the boyhood of the great man, but at a much later period of his life. The boy had genius and thought, energy and perseverance, in him, which wanted not the bodily affliction to become developed, and to bring them to active perfection. His mind was such as would have surmounted every obstacle which manual employment could offer, and would have risen above every unfavourable circumstance by which he might be surrounded. The small-pox, it is true, at that early period gave him leisure and opportunity to think, to experimentalise, and to form those ideas which in after life he so successfully and beneficially, both to himself and to the world, worked out; but he would have become a great man even without that ailment to help him on.

The small-pox left a humour which settled in the leg, and on every slight accident became so painful, that for one-half of the time of his apprenticeship he sat at his work with his leg on a stool before him. The same cruel disorder continued with him till manhood, and was at one time so much aggravated by an unfortunate bruise, that he was confined to his bed many months, and reduced to the last extremity of debility. He recovered his strength after this violent shock, but was not able to pursue his plans for some years without frequent interruptions from the same sad cause. At length the disorder reached the knee, and showing symptoms of still advancing so as to endanger his life, he was advised to undergo amputation, and submitted to it, it is said, about the 34th year of his age. From this period he enjoyed a tolerably good state of bodily health and activity, and has been known to attribute much of his success of life to his confinement under this illness, because it gave him opportunities to read and to repair the defect of an education which had, as I have shown, been necessarily narrowed by circumstances.

It is recorded that during his apprenticeship he worked in the same room, as a thrower, with his brother Richard, who was five years his senior, and who, it is fair to presume, was also an apprentice, having probably been bound to his father during his lifetime. Richard, however, unlike his thoughtful brother, appears to have left his employment, and enlisted as a soldier. A fragment of an interesting little memorandum in the handwriting of the late eminent potter, Enoch Wood, which I saw, and copied, at Hanley, gives an interesting reminiscence of the boyish days of Josiah Wedgwood. It was written in 1809, and appears to read thus (it refers to a piece of early porcelain made by Littler)—"This was given to E. Wood by Wm. Fletcher in Jan'y., 1809. He informs me he remembers it being made by Mr. Wm. Littler,* at Longton,

* Although only stated to be made by Littler, this piece was doubtless the joint production of William Littler and Aaron Wedgwood, his brother-in-law. These two potters having observed how closely in some respects the fine "white stone" ware approached to porcelain, united their skill and means to prosecute experiments in the manufacture of "china." Their experiments were eminently successful, both in the body and in the liquid glaze discovered

near Stoke, about 55 years ago—say in the year 1754. It has never been out of his possession during that time, and is highly valued. This Fletcher says he used to work at the Churchyard works, and made Balls* for two of the Throwers at the same time, namely, Richd. Wedgwood and Josiah Wedgwood, both of whom worked in one room for their father, who was the owner of the works. William Fletcher, within named, was in my employ during part of the last years of his life, and said he was about the same age and size as Josiah Wedgwood, and generally had his old cloaths, because they fitted him well. E. Wood." "Fletcher was a 'Stouker' by trade. I gave him a pint of ale to show my handlers the old manner of 'Stouking.' He did so, and the men gave him a few pence, with which he bought more ale and got tipsy, and took a cold, and never recovered, but died soon after, and was buried by the parish officers." As an interesting illustration of the rate of wages in the days of Wedgwood's apprenticeship, it may be mentioned that Fletcher, who "made balls" for the two brothers working at two corners of a small room, he being placed between them and supplying them alternately, was fourpence per week for his first year, sixpence for the second, and ninepence for the third. Of these rates of wages I shall yet have more to say later on.

While yet in his apprenticeship, Josiah lost his mother, who died, it is said, at Burslem, early in the year 1748, when he was between seventeen and eighteen years of age.† She was buried near to her late husband, in the graveyard adjoining the works—the graveyard shown in the accompanying engraving, where the burial-place may be seen to the left—but the tomb in which they were both doubtless interred has been despoiled of its inscription. Close beside it are other tombs of members of the family. After the death of his mother, to whom Josiah was, I believe, most deeply attached, he is said to have continued to reside with his brothers and sisters in the same house in the works, and to have applied himself most sedulously to the improvement of his art.

While yet an apprentice he had made great progress in his art, not being content to follow simply that branch practised in his brother's works. He particularly made himself master of the method of colouring wares with metallic calces in imitation of agate, tortoiseshell, &c. During this period, too, he first made advances in his afterwards famous cream-coloured ware. He thus, however, spent so much of his time in experiments, and in trying new applications of his art, that his brother became uneasy, and continually exhorted him to give up these flights of fancy and confine himself to the beaten track of his ancestors—an exhortation which, happily for himself and for the world, was of no avail. At the expiration of his apprenticeship Josiah Wedgwood pointed out to his brother many modes of increasing their trade, and made proposals to be received into partnership. His brother, however, did not think it right to put his wealth at stake in the pursuit of projects which he deemed to be visionary, and declined the proposition.

The term of Josiah Wedgwood's apprenticeship for five years naturally expired on the 11th of November, 1749, when he was a little more than nineteen years of age, and it appears more than probable that, for a short time at least, after he was "out of his time," he remained at his old home as journeyman, instead of as he had hoped partner with his brother. It will have been noticed that by the terms of the indenture, no wages were paid him during those five years, his brother merely covenanting to find him in meat, drink, lodging, and clothes. It is most likely the youth had a small sum of money belonging to him at this time, for we next find him, having left home, lodging with a Mr. Daniel Mayer, a mercer, at Stoke, and engaged in making mottled earthenware knife handles, in somewhat rude imitation of agate, tortoiseshell, and various kinds of marble, which he supplied to the hardwaremen of Sheffield and Birmingham.

by Wedgwood; but heavy losses were the result, and the work was given up. The information they had gained was afterwards imparted to Josiah Wedgwood by his relative.

* Balls of clay ready for throwing.

† On this point I hope in a future chapter to give more specific information.

Here, at Stoke, in 1752, Josiah Wedgwood entered into partnership with John Harrison, of Newcastle, afterwards of Cliff Bank, Stoke, a man possessed of some means but little taste, and the two commenced business in manufacturing the same kind of goods as I have just named. Harrison was not, it appears, a practical potter, but was taken into partnership by Wedgwood for the advance of capital. Wedgwood, it is said, found the brains, and Harrison the money, and the craft to appropriate to himself the lion's share of the profits. The partners carried on their manufactory at what was Mr. Aldersea's pottery, at the top of Stoke, and opposite to the works belonging to Mr. Hugh Booth. Here, besides agate and other knife hafts, they made the ordinary kinds of wares then in demand, both "scratched and blue," and no doubt, but for "the cupidity of Harrison," the works here would in time have become as celebrated as the later ones of Wedgwood have done.

The works at Stoke are not now in existence, having been destroyed many years ago. They were, I am informed, at the failure of Harrison, bought by Josiah Spode, who pulled them down, and built cottages in their place.

In 1754 Wedgwood and Harrison entered into partnership with Thomas Whieldon, the most eminent potter of his day. The partnership with Harrison, however, continued but for a very short period, and in two years from Wedgwood first joining him (in 1752), he went out of the concern altogether, and the two remaining partners, Wedgwood and Whieldon, continued in partnership for five years. The basis of this union was the secrets of the trade which Wedgwood possessed, and was to practise for their common benefit without any stipulation to reveal them.

"Mr. Wedgwood," says a document I have before me, "spent six months in preparing the models, moulds, and other necessary apparatus for this work, and the first fruit of his genius was a new GREEN earthenware, having the smoothness and brilliant appearance of glass. He made principally of this ware services of dessert; the forms were different kinds of leaves, and the plates were moulded with fruits grouped in a very fanciful way, and they had a considerable sale. He also made toilet vessels, snuff-boxes, and many different toys for mounting in metals, coloured in imitation of precious stones. When he offered these things to the jewellers of London and Bath, they considered them as the productions of some valuable discovery, the nature of which they could not guess at. But there was one of them, among the first at that time in fashion, who, having bestowed many encomiums upon them, excused himself from encouraging their sale when he heard the low price at which their maker estimated them. It was during this connection that he was so much reduced by his complaint, and rendered incapable of attending to business. He was then under the necessity of communicating the knowledge of his mixtures to a workman, and these two first works soon became a general manufacture in the neighbourhood."

In 1754, then, Josiah Wedgwood became the partner of Thomas Whieldon, at whose works at Fenton Low the two carried on their business, bringing to bear on the concern their united skill and united taste. Whieldon at that time was a man of substance, and had been in business as a potter for many years. "In 1740," says Shaw, "Mr. Thomas Whieldon's manufactory at Little Fenton consisted of a small range of low buildings, all thatched. His early productions were knife hafts for the Sheffield cutlers, and snuff-boxes for the Birmingham hardwaremen to finish with hoops, hinges, and springs, which himself usually carried in a basket to the tradesmen, and, being much like agate, they were greatly in request. He also made toys and chimney ornaments, coloured in either the clay state or biscuit, by zaffre, manganese, copper, &c., and glazed with black, red, or white lead. He also made black glazed tea and coffee-pots, tortoise-shell and melon table plates (with ornamented edge and six scollops, as in the specimens kept by Andrew Boon, of the Honeywall, Stoke), and other useful articles. Mr. A. Wood made models and moulds of these articles; also pickle leaves, crab stock handles, and cabbage-leave spouts for tea and

coffee-pots, which utensils, with candlesticks, chocolate-cups, and tea-ware, were much improved, and his connections extended subsequently, when Mr. J. Wedgwood became his managing partner. He was a shrewd and careful person. To prevent his productions being imitated in quality or shape, he always buried the broken articles, and a few months ago we witnessed the unexpected exposure of some of these, by some miners attempting to get marl in the road at Little Fenton. The fortune he acquired by his industry enabled him to erect a very elegant mansion near Stoke, where he long enjoyed, in the bosom of his family, the fruits of his early economy. He was also sheriff of the county in the twenty-sixth year of the late reign. The benevolence of his disposition, and his integrity, are honourable traits of character, far superior to the boast of ancestry without personal merit. He died in 1798 at a very old age, and in 1828 his relict was interred beside him in Stoke churchyard. Of the four apprentices to Mr. Whieldon, three commenced business, and were eminently successful: Mr. Josiah Spode (the first), Mr. Robert Garner, Mr. J. Barker, and Mr. Robert Greatbach," &c.

Whieldon had already acquired a reputation for his wares far exceeding that of most, or almost any, of the potters of his day, and was thus as desirable a partner for Wedgwood, as Wedgwood, with his exquisite taste and skill, was for him. He had increased his works very considerably, and was employing many hands, some of whom became eminent and wealthy potters. I have now before me the original account-book of hirings, and lettings of land and houses, &c., of Thomas Whieldon, in which all the entries are in his own handwriting, and show him to have been a man of precise and careful business habits, and of good education. From this highly interesting book, in which the entries extend over the period from 1747 to 1754, with some entries of a still later date, I make a few extracts, to show the rate of remuneration paid to potters in the days when Josiah Wedgwood first began business, and the curious bargains and customs which were usual at hirings, which, it may be well to remark, were always among potters from Martinmas to Martinmas.

In 1749, Thomas Whieldon built for himself an addition to his works, and as these were the works at which Wedgwood, as a partner, carried on his business, the following account of the "Expenses of the new end & Seller of the Over Work-house" will be found to possess much interest:—

		£	s.	d.
1749.				
June 10.	John Wood, at sinking seller,			
" "	8 days	0	8	0
" "	Hancock, 8 days	0	7	4
" "	Stananer, 2 do. 10d.			
" 17.	Wood, 3 days	0	3	0
" "	Hancock, 3 days	0	2	9
" "	Boys to help	0	2	0
" "	Stanner, 2 days	0	1	8
July 26.	1 foot Poplary 1 in. thick.			
June 26.	Moses Stockleys team card.			
" "	brick & loam 2 hour qtr. One			
" "	o'clock to Six, but no man			
" "	with it.			
" "	In 4 windows 30 foot glass by			
" "	Jno. Hatton, 6d.	0	15	0
" 27.	Moses Stockleys team, 1 load			
" "	timber from Boother Green.			
" "	2 or 3 loads Shawds,* & 2 or 3			
" "	load brick to the wall.			
" 28.	4 load Shawds to wall.			
" "	12 load brick.			
" "	7 load to wall.			
July 1.	3 to Wk. house.			

From this curious account-book some extracts, which I shall give in my next chapter, will show the rate of wages, the amounts of "earnest money," and the extra bargains of old clothes, &c., which were made and agreed upon at "hirings" among the potters, from a hundred to a hundred and fifty years ago, and add to the interest of this narrative of the career of Wedgwood.

Having now, in this first chapter, seen Josiah Wedgwood fairly embarked in business, I must defer to my next the history of the career of that great man to the period when he received the proud appointment of "Queen's Potter."

* Shawds, Pot shards, broken pot for the foundations.

EXHIBITION OF THE SOCIETY OF FEMALE ARTISTS.

This society holds its exhibition earlier this year than last, having opened its doors to the public on the 29th of February. There are among both the water-colour and the oil pictures many brilliant examples, but in the former many artists do themselves injustice by the amplitude of the white margins by which their drawings are surrounded. Of this "mistake" we have complained in past years. To good drawings these white mounts are altogether unnecessary, and they render doubly conspicuous the defects of faulty works. We remark a feature that has not appeared before in this institution, that is, the exhibition of studies made in the School for painting from the life, which has been established in connection with the society.

Mrs. ROBERTSON BLAINE contributes two, one of which is a small head, and another an old man got up as a monk or a hermit; both in oil, and touched with much spirit. Miss COODE also exhibits two life-sized heads painted in oil; they are drawn with much vigour, and painted with substance and decision. Exhibited instances of this kind of profitable study are as yet few, but they show a nerve which, as far as drawing and painting go, ought to sustain the artists in much higher aims. 'The Romance' is an elaborately finished water-colour drawing by Miss GILLIES, with greater depth and variety of colour than is usually seen in the works of this lady. The purpose is fully answered, that of imparting delicacy to the complexion of the lady, who is deep in a large illuminated volume that rests on her lap. The stiffness of some bygone costumes is extremely difficult to deal with, but so skilfully are the obstructions here disposed of, that all looks easy, inasmuch that the eye scarcely wanders from the face of the fair student, save, it may be, to the ancient volume she peruses. 'Desolation' is an oil picture by the same artist, presenting a figure in a loose white drapery seated on the sea-shore. Everything here enhances the history of a broken heart—the hopeless attitude, the expression of the features, and even that of the hands. 'The Sandringham Gipsy,' by Mrs. BACKHOUSE, is a very finished example of water-colour painting; the subject is the head of a child, sparkling, round, and life-like. The treatment has no weakness, the artist having apparently carried her work up to the point desired with a display of brush-work as firm as that of the most accomplished painters of the other sex. By the same hand there is a group of portraits (23), 'Montague, Malcolm, and Henry, with a story book—the three little kittens.' 'Beggars' (45), 'Berlin Wool' (100), and 'The Broken Lily' (78), by Miss ADELAIDE BURGESS, far excel anything that has before been exhibited under this name. 'Berlin Wool,' especially, is a drawing of much merit; the manner in which the figure is relieved is a great success. 'Girl Resting' (87), ALICIA H. LAIRD, a well-drawn figure, is one of three sent by this lady, the others being 'A Study made in the Life School of the Society' (109), and 'A Fern Gatherer' (111). The drawings of Miss BOUVIER, although perhaps too similar in character, are striking and effective. They are, 'Little Nut-brown Maids' (7), 'Come in' (57), 'Little Saucebox' (98), and 'Learning to sew' (108). Two subjects contributed by Mrs. ROBERTSON BLAINE are respectively Egyptian and Syrian: 'Caravan arriving at a Well near Thebes, Upper Egypt' (187), and 'Jebel esh Sheik—Syria as seen from Gadara at early Morning' (199). The sound principles on which these two admirable views are painted are only to be acquired by the most earnest application. Both are desert scenes, and in both the distances have an indefinite tenderness of which hard painting in that part of a picture is entirely destitute. In the latter the silent expanse of the twilight desert, remotely bounded by the mountains of which the summits just catch the morning sunlight, is wonderfully suggestive, considering the simplicity of the material. 'Das Trauerkleid' (193), is the title of a large picture by Miss KATE SWIFT, showing the widow, apparently, of a fisherman in the act of purchasing mourning for her deceased husband. 'Alice' (194), by the same hand, but different in manner, and very carefully drawn, is a life-sized

portrait. 'We are seven' (5), 'Prayer' (116), and 'A Portrait,' are by Miss ELLEN PARTRIDGE, the two former in water-colour, the last in oil, all very carefully worked out. 'On Thoughts of Charity intent' (196), Miss EIMA BROWNLOW, is a little French peasant girl hunting in her deep pocket for a sou to contribute to the *tronc pour les pauvres*. 'The Orphans' (204), and 'The Baby Brother' (213), are by the same; all three are distinguished by an energetic readiness of touch rarely met with in the productions of ladies. 'Dutch Fishwoman mending Nets' (172), Miss G. SWIFT, is a characteristic figure. 'The floodless wilds pour forth their brown inhabitants' (169), Miss LEPROY, is the title of a picture showing a herd of deer passing over a snowy waste; this may be thought a difficult subject for a lady, but really the animals are correctly drawn and spiritedly painted. 'Baia, from Pausilippo' (177), Mrs. E. DUNDAS MURRAY, is a very accurate version of one of the most charming passages of Italian coast scenery. Miss RAYNER has contributed many drawings, in all of which the object has been to produce the greatest amount of effect; this has been accomplished with much success, inasmuch as to give point and interest to fragments of architecture and street scenery, which, presented in an ordinary way, would fail to arrest the eye. They may be called paintings in *tempera*, so unsparing is the use of body colour in them, yet it is all turned to good account. The subjects are, 'Market Day, Chippenham' (27), 'Street View, Salisbury' (38), 'Leith Harbour' (47), 'Wells Cathedral, from the Vicar's Chapel' (55), 'Porch of Lichfield Cathedral' (77), &c. By Miss MARGARET RAYNER there are 'Old Watermill, Chester' (74); and two other subjects. A 'Hen and Chickens' (203), by Madame PEYROL (*née Juliette Bonheur*), of which it must be said that it is scarcely credible such a subject could be made so interesting; the picture is low in tone, and throughout wonderfully equal in softness of touch, yet withal spirited and full of life are the parti-coloured brood and their mother.

Prominent among the landscapes, are those of Mrs. J. W. BROWN, as (207) 'In North Wales,' a picture of much excellence, with others smaller—'Snowdon' (244), 'Scottish Wild Flowers' (248), &c. In the same and other departments are many works of much beauty, as 'On the Lake of Llanberis, North Wales' (14), Miss GASTINEAU; 'View from Matlock, Derbyshire' (66), and 'A Composition' (88), Miss WARREN; 'An Old Mill and Cottage' (189), Miss C. F. WILLIAMS. Two studies of heads by Miss H. H. COODE, mentioned above. 'English Kingfishers' (222), 'Snap—a Portrait' (157), and others, by AGNES DUNDAS; 'Crookholme Mill, Rade, with Bell Bridge House' (205), and 'Sebergham Bridge, looking towards Carrick Fell, Cumberland' (212), Miss M. CLEMONES; 'Ruins at Rome' (58), Miss CLARA MITCHELL; 'A Gipsy Girl' (15), Mrs. OLIVER; 'A Rivulet at Llangollen, North Wales' (73), Mrs. WILKES; 'Spring' (95), Madame DU GUÉ. On the screen are six pen etchings (229), by Miss FRASER, meriting especial notice, being 'Illustrations for six of Hans Andersen's Fairy Tales.' In comparison with painting, etching is considered dry and uninteresting; all honour, therefore, to the perseverance which in this wise has made a conquest of the art. These beautiful and delicate drawings possess qualities which only very rare endowments and accomplishments could impart. So earnest now is the competition in fruit and flower painting, that this department has attained to a degree of excellence far beyond what might have been augured of it in years gone by. Miss WALTER sustains her reputation by the living freshness and surpassing brilliancy of her compositions, which are (71) 'Greenfinches and Flowers,' and (88) 'Grapes and Vase.' By Mrs. WITHERS are two of exquisite delicacy, (96) 'Grapes,' and (97) 'Red and White Currants.' Those by Miss LANE, 'The Red Admiral' (69), 'Magnolia Grandiflora' (89), &c., leave nothing to be desired either as representations of flowers or works of Art. The contributions of Miss JAMES, Miss FITZ-JAMES, &c., are worthy of all praise.

Looking at the exhibition as a whole it must be acknowledged, that in the great majority of cases there is a remarkable advance over what has appeared on former occasions.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHER.

THE LESSON OF THE PASSOVER.

E. H. Corbould, Painter.

F. Heath, Engraver.

COMPARING the figure-subjects which appear annually in the exhibitions of the two Water-Colour Societies, it is generally admitted that the New Society, or as it is now entitled the "Institute of Water-Colour Painters," excels its elder rival in this especial department of Art. One of the oldest members of the former, and one also of its most effective supports in figure-painting, is Mr. Corbould, whose talents and especial qualifications for teaching gained him the notice of the late Prince Consort, who, we believe, appointed him instructor of drawing to several, if not all, of the royal children who were of an age to receive lessons. Had he been satisfied to employ his pencil upon a lower range of subject than that which he has generally adopted, he would, in all probability, have become more popular, in the widest sense of the word, than he is; but he has aimed, as a rule, at a high standard, and if full success had not always followed his attempts, it is rarely that the failure has been of such a nature as to expose him to the charge of venturing far beyond his strength. It is better to strive after the highest point of excellence, even though it may never be reached, than not to try at all.

Many of Mr. Corbould's best pictures are taken from sacred history; one of these, 'The Woman taken in Adultery,' is in possession of the Queen, and is engraved in "The Royal Gallery of Art." Another of equal merit, and certainly not inferior in interest, is that from which the accompanying print is taken: it is an illustration of a passage in the book of Exodus, chap. xii. vers. 26, 27: "And it shall come to pass when your children shall say unto you, What mean ye by this service? that ye shall say, It is the sacrifice of the Lord's passover, who passed over the houses of the children of Israel in Egypt, when he smote the Egyptians, and delivered our houses." The artist's rendering of the subject is rather symbolical than according to the strict letter of the commandment respecting the Paschal festival. The family of a Jewish patriarch, both children and grandchildren, have gathered round the doorway of his dwelling, while he explains to them the meaning of this, the most solemn of all the Jewish feasts; the grouping of the figures is picturesque and easy, though a little confused, and the recognised Jewish type of countenance is not generally visible in the faces; the young female who stands with an elder sister, probably, near the doorway, is a striking figure in the composition, which is lighted up by her white dress, that falls loosely but gracefully from her finely-rounded shoulders. Both of these females seem less attentive to the explanatory teachings of the aged Israelite than absorbed by the lamb, which they have possibly helped to rear only to be slain as the Paschal offering.

Though the subject takes us back to the country and the period when the Jewish ordinances were strictly kept, it is clear, from the omission of certain forms essential to the true keeping of the Passover, that the artist did not intend to present in the picture a faithful illustration of any one portion of this lengthened ceremony, but only to indicate its leading characteristic; and this he has done in an impressive and very pleasing manner. With respect to the commemoration of the ordinance of the Passover, it may be remarked that the ceremonies practised by the ancient Jews at the eating of the Paschal supper were nearly the same as those observed by the Jews of our own time, and which are related in their books. But as no sacrifices were permitted out of the land of Judea, the dispersion of the Jewish nation has necessarily caused an alteration in that part of the service which involved the slaughter of the lamb.

Pictures of this class, whatever their artistic merits may be, are suggestive of thought in a right direction, and, as such, deserve commendation.

UNINTENDED PHOTOGRAPHS.

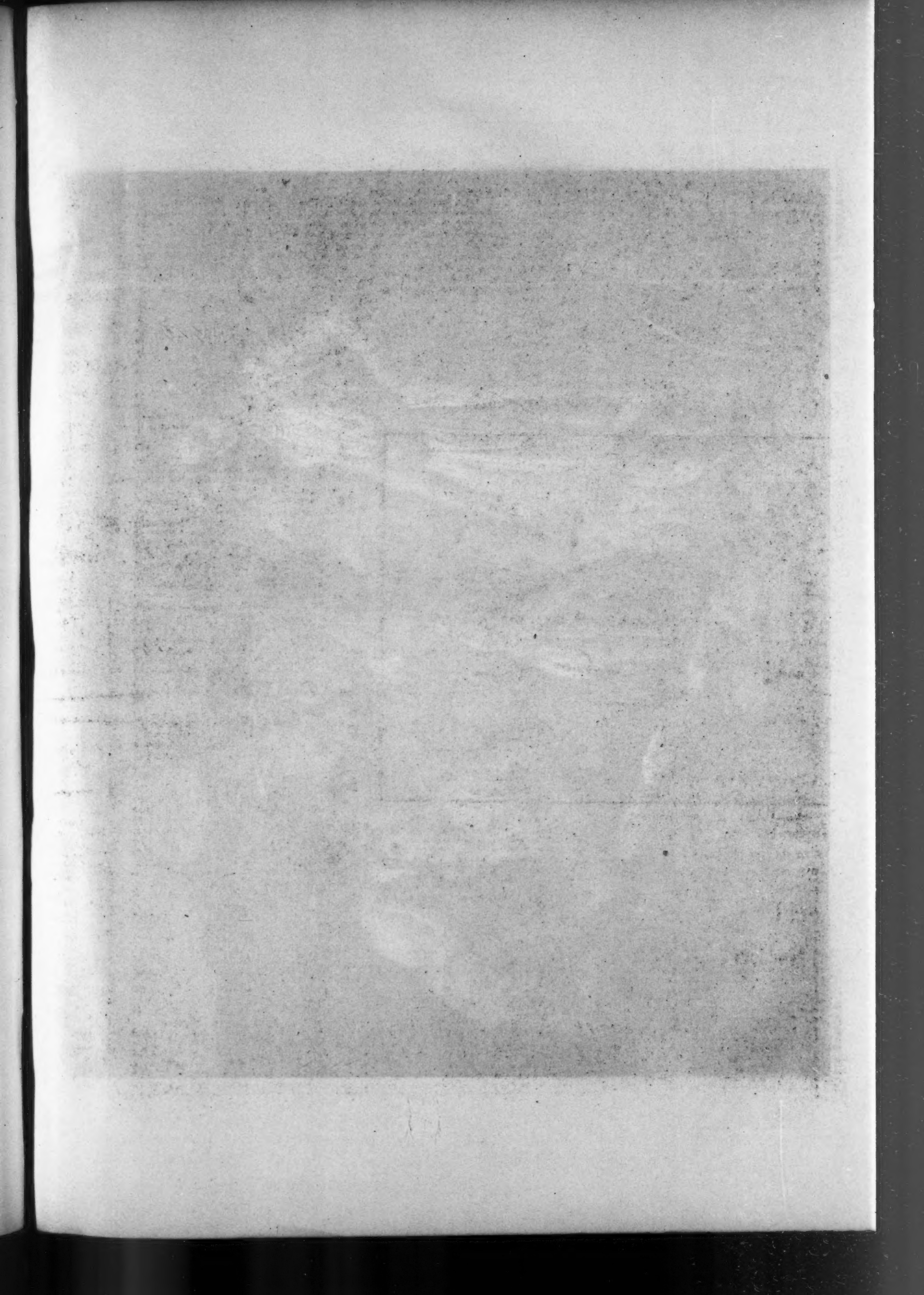
BY CHARLES TOMLINSON,

LECTURER ON PHYSICAL SCIENCE, KING'S COLLEGE SCHOOL, LONDON.

I CANNOT call to mind a more wonderful event in the history of Art than the discovery and successful practice of photography towards the end of the last century; and its sudden extinction. When Beechey visited the Soho factory of Boulton and Watt, in 1794, for the purpose of painting the elder partner's portrait, and saw a regular manufactory of pictures, by a process equally rapid, certain, and satisfactory in its results, he was alarmed for the safety of his craft, and was directly or indirectly the means of buying off Boulton from the further pursuit of photography. There are doubtless many pictures hanging on the walls of old houses at the present day, which, behind their dingy frames and glasses, pass for mezzotints or coloured prints, but are really photographs that were issued three-quarters of a century ago from the Soho factory, at a price easy enough to create a large demand.

Nature, too, in the person of that rising artist, Herr SOL, is constantly engaged in secret photographic processes, which the genius or industry of science holds up from time to time to our admiring gaze. And not only is the sun thus active, but the rays of invisible heat are every moment at work in producing molecular changes, often so difficult to trace, but which every now and then surge up to the surface, where they are caught and secured. When Moser, in 1842, announced the general proposition that "when two bodies are sufficiently near together each impresses its image on the other," crowds of facts before unnoticed, or not generalised, were added to those by which Moser sought to establish this strange property of matter. Moser showed that if we write with a blunt point of any material on the surface of well-polished glass, and then rub out the characters, and again polish the glass, they will reappear on breathing on the surface. Or if we breathe on the glass, and write amidst the condensed moisture, the characters will reappear on again breathing on the surface after the moisture has evaporated. The surface of mercury, if kept quite still, will exhibit these phenomena after many days. Or if a coin be placed on a piece of glass on a warm mantelshelf, and be left for half an hour, on throwing off the coin and breathing on the glass, or holding the glass over vapour of mercury, a negative copy of the image and superscription of the coin will be produced on the glass. Or if a coin be placed on a plate of metal, which is afterwards exposed to the vapour of iodine, the details of that side of the coin which was in contact with the metal will be made out. All these results take place in the dark, but in the case of the iodised plate no image is seen after the removal of the object until the plate be exposed to the sun. In all these cases it is not even necessary that the coin or other object be in contact with the glass or metal surface; if suspended just over it, without being in contact, the effect is sometimes produced in ten minutes.

Soon after these experiments were published, I pointed out a few facts which seemed of an analogous kind. Thus M. de Mairan, in his "Disertation sur la Glace," published in 1749, gives an engraving of the forms assumed by the hoar-frost on his window panes, which he thinks were due to the lines in the glass produced by the various motions to which it is subject in the course of manufacture, while yet in a fluid state. The curved lines thus formed may produce



THE ART JOURNAL

Editorial Note: This issue contains a special feature on the work of the artist, which is a departure from the usual format of the journal. The feature is a collection of essays and reviews, which are intended to provide a comprehensive overview of the current state of the art world.

SELECTED PICTURES

UNINTENDED PEN GRAPHS

The first of the essays in this feature is by the artist, who discusses the importance of the artist's role in society. He argues that the artist is not just a passive observer of the world, but an active participant in it. He believes that the artist has a duty to use his or her skills to improve the world, and to challenge the status quo.

The second essay is by a critic, who discusses the work of the artist in the context of the current art world. He argues that the artist's work is often misunderstood, and that the art world is often a place of hypocrisy and self-interest. He believes that the artist's work should be judged on its own merits, and not on the basis of the artist's reputation or the opinions of the art world.

The third essay is by a collector, who discusses the importance of the artist's work in the collection of art. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the collector should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The fourth essay is by a curator, who discusses the importance of the artist's work in the museum. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the curator should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The fifth essay is by a dealer, who discusses the importance of the artist's work in the art market. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the dealer should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The sixth essay is by a critic, who discusses the work of the artist in the context of the current art world. He argues that the artist's work is often misunderstood, and that the art world is often a place of hypocrisy and self-interest. He believes that the artist's work should be judged on its own merits, and not on the basis of the artist's reputation or the opinions of the art world.

The seventh essay is by a collector, who discusses the importance of the artist's work in the collection of art. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the collector should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The eighth essay is by a curator, who discusses the importance of the artist's work in the museum. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the curator should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The ninth essay is by a dealer, who discusses the importance of the artist's work in the art market. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the dealer should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The tenth essay is by a critic, who discusses the work of the artist in the context of the current art world. He argues that the artist's work is often misunderstood, and that the art world is often a place of hypocrisy and self-interest. He believes that the artist's work should be judged on its own merits, and not on the basis of the artist's reputation or the opinions of the art world.

The eleventh essay is by a collector, who discusses the importance of the artist's work in the collection of art. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the collector should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The twelfth essay is by a curator, who discusses the importance of the artist's work in the museum. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the curator should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The thirteenth essay is by a dealer, who discusses the importance of the artist's work in the art market. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the dealer should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The fourteenth essay is by a critic, who discusses the work of the artist in the context of the current art world. He argues that the artist's work is often misunderstood, and that the art world is often a place of hypocrisy and self-interest. He believes that the artist's work should be judged on its own merits, and not on the basis of the artist's reputation or the opinions of the art world.

The fifteenth essay is by a collector, who discusses the importance of the artist's work in the collection of art. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the collector should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The sixteenth essay is by a curator, who discusses the importance of the artist's work in the museum. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the curator should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The seventeenth essay is by a dealer, who discusses the importance of the artist's work in the art market. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the dealer should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The eighteenth essay is by a critic, who discusses the work of the artist in the context of the current art world. He argues that the artist's work is often misunderstood, and that the art world is often a place of hypocrisy and self-interest. He believes that the artist's work should be judged on its own merits, and not on the basis of the artist's reputation or the opinions of the art world.

The nineteenth essay is by a collector, who discusses the importance of the artist's work in the collection of art. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the collector should be interested in the artist's work for its own sake, and not for the sake of profit or status.

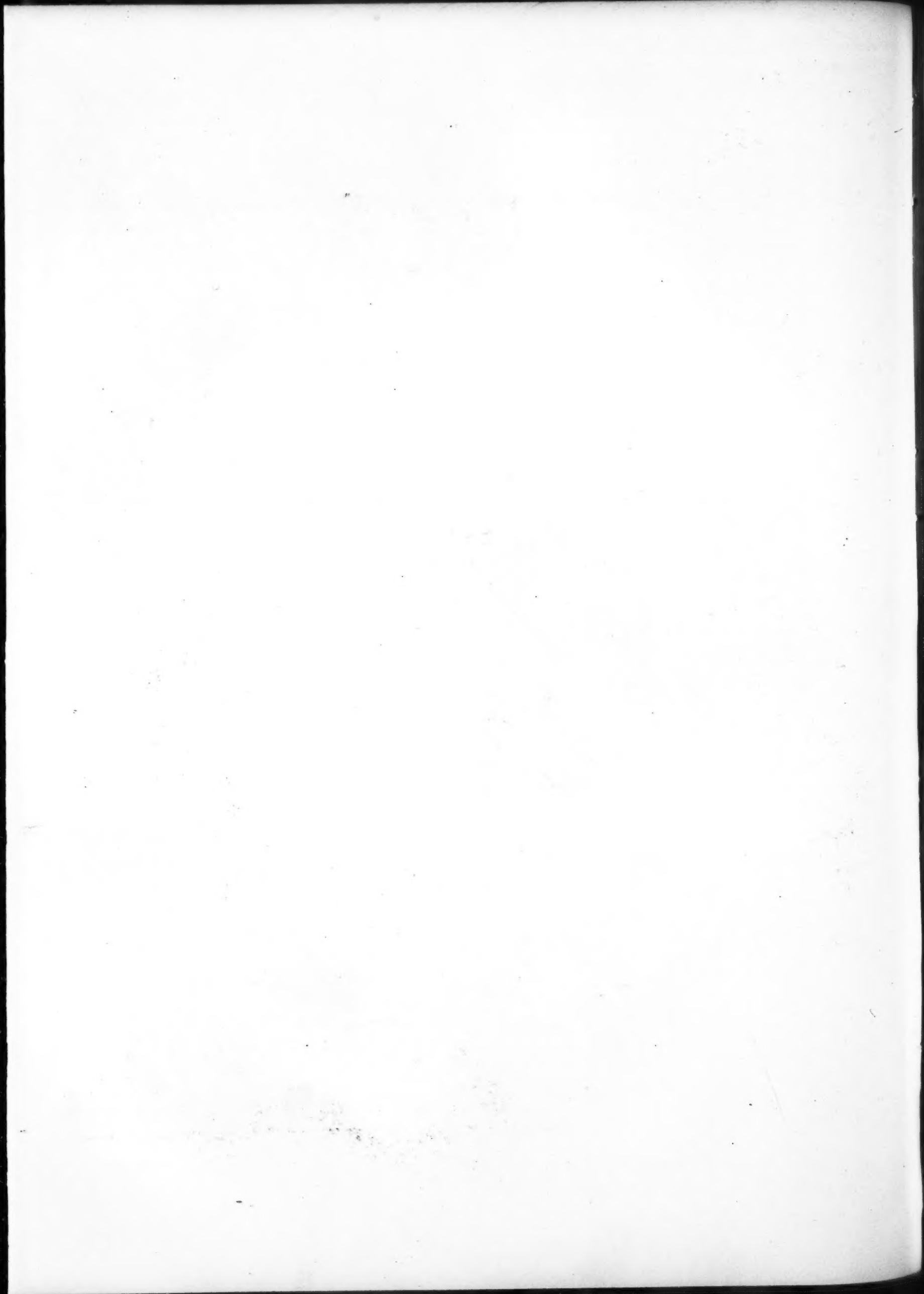
The twentieth essay is by a curator, who discusses the importance of the artist's work in the museum. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the curator should be interested in the artist's work for its own sake, and not for the sake of profit or status.

The twenty-first essay is by a dealer, who discusses the importance of the artist's work in the art market. He argues that the artist's work is not just a collection of objects, but a collection of ideas and emotions. He believes that the dealer should be interested in the artist's work for its own sake, and not for the sake of profit or status.



F. HEATH, SCULPT.

E. H. CORBOULD, PINX.



furrows on the surface invisible to the eye, but still sufficient to retain the particles of vapour, and to throw them into the curved form in freezing. He also suggested that in cleansing the windows with fine sand or ashes, as is common on the Continent, the motions of the hand may produce minute scratches and furrows, in which the particles of water lodge and become frozen. This idea was confirmed by Carena in 1814, who cleaned four of his window panes with sand, rubbing two with a circular movement, the third in straight lines from top to bottom, and the fourth in diagonal lines, when it was found that the hoar-frost arranged itself in the lines or furrows produced by the friction. So also, if we write with a blunt point inside a white glass bottle, and put a bit of camphor into the bottle, and close it, the vapour of camphor will arrange itself along the marks traced, and make visible the characters that were before invisible. In this case it seems probable that we disturb the organic film that covers all matter exposed to the air, and raise that film into a ridge by the action of the blunt point, and the vapour

of camphor condenses along that ridge as a nucleus, or something to hold by.

This explanation will not apply in many cases in which molecular action may be traced to a considerable depth below the surface. The Chinese magic mirror is probably a case of this kind. The surface presents a smooth polished, slightly concave speculum. On the back of the mirror, in the specimen examined by me, is a landscape, with figures in high relief. On allowing the rays of the sun to fall on the face of the mirror, and then to be reflected on the wall or ceiling of the room, the reflection will contain all the details of the back of the mirror, apparently through a thickness of nearly an inch of metal. It is not so, however; there is a trick connected with the phenomenon, which, though a cheat and a fraud, is not the less illustrative of molecular action. It is said that an outline copy of the figures on the back is engraved on the reflecting surface or front of the mirror, and that, in the process of polishing, the engraving is worn off so as to be quite invisible to the eye. When, however, the powerful light and heat of the sun fall upon

contact with it, a reproduction of portions of the print. When Moser's experiments came to be talked about in 1842, it was stated that Rauch's observation was well known to the framers of prints; that the effect could be obtained on glass after a couple of days, without using vapour to bring out the image. If the glass were not in contact, but were placed from two-tenths to three-tenths of a line from the print, a longer time would be required. The effect was easily produced on plates of metal, and if a surface were covered with a perforated pattern, and exposed to the sun for some hours, the pattern would be beautifully made out by exposing the surface to vapour. Breguet, the celebrated watch-maker, also stated that it had long been known in his workshop, that the inner surface of an *outside* watch-case would copy the maker's name, &c., from the inscription on the back of the *inner* case; and that in machines, &c., where the parts were at a small distance from each other, the opposed parts would copy each other. Anyone can verify M. Breguet's observation by examining his own watch-case.

A curious example of this molecular action, or whatever it may be called, has recently been brought under my notice. Portraits of a gentleman and his daughter,—we have engraved the former,—cut out of black paper, and mounted on cardboard framed and glazed, with a deal panel at the back, had been hung during thirty years in an inhabited room. On lately examining these portraits, it was found that a perfect negative impression of each figure had been made on the inner surface of each panel, produced by a partial darkening of the wood; that is, those portions of the figure are bright coloured, while those behind the white parts of the figure, such as the shirt collar and frill, the triangular space between the book and the knee, the openings in the chair, &c., are all dark on the panel, together with the parts corresponding to the white portions of the card. The dashes of shade on the floor are put in with Indian ink, so that they are not in low relief like the figures. The panel measures eleven inches by seven. An attempt has been made to represent the effects described in the accompanying figure.

An apology may not be necessary for bringing these details before the readers of a journal devoted to the Fine Arts. Every photographer is aware of such facts, and if noted down from time to time, a kindly exchange between Science and Art is thus effected, to the advantage of both.



PORTRAIT OF A GENTLEMAN CUT OUT IN BLACK PAPER. 1833.



NEGATIVE COPY OF THE SAME ON THE INNER SURFACE OF THE PANEL. 1863.

the mirror, the molecules, which had been condensed, as it were, by the graver, start up, and catch and reflect the light into the forms engraved on the face, while the bewildered spectator naturally refers to the back of the mirror for their source. In like manner, when a coin is placed on glass on a warm mantel-shelf, the heat, streaming through the glass, arranges the molecules symmetrically, except where it meets with the coin, and this, projecting more or less upon the surface, offers greater or less impediment to the passage of the heat, and so impresses faithfully on the glass the difficulties of the passage, by causing some molecules to project more than others, and these catch the condensing breath with sufficient differences to make out the coin.

It is well known to photographers, that when glass plates are wrapped up in white paper that has been printed on, the print will appear on the surface of the glass at some stage or other of the photographic process. Old glass that has been once written or printed on will sometimes reproduce its characters, long after they have been apparently hopelessly obliterated. A case of this kind created

a great sensation in a little village in the Tyrol towards the end of the last century. On the morning of the 17th January, 1797, the daughter of a labourer was astonished to see the image of the Virgin on one of the panes of glass in the cottage window. The news spread rapidly over the village; a crowd was soon collected round the cottage, and in the midst of his flock appeared the priest, who happily was a sensible man. He endeavoured to calm the excitement, and obtained permission to remove the sacred pane. He took it to Innsprück, to the Jesuit Professor of Natural Philosophy, happily also a sensible man, and the two together proceeded to investigate the circumstances, when they found that the glazier who mended the cottage window had used some glass from a painted window in the village church, which had entirely faded, and had been replaced, some years before, by another window.*

The sculptor Rauch noticed on the interior of the glass placed many years previously over an engraving after Raphael, but not in

PORTRAIT PAINTING IN ENGLAND.

PAINTERS, SITTERS, PRICES, AND OWNERS.*

I AM greatly pleased with a passage in Colley Cibber's inimitable "Apology" for his own Life. "The most," he says, "that a portrait by Vandyck can arrive at is to make his portraits of great persons *seem to think*; a Shakespeare goes further yet, and tells you what his pictures *thought*; a Betterton steps beyond 'em both, and calls them from the grave to breathe and be themselves again in feature, speech, and motion."† The noblest compliment ever paid to any actor.

It was said by Northcote, and very happily, that "Vandyck's portraits are like pictures, and very perfect ones; that Sir Joshua's are like the reflection of the persons in the look-

* See Murx, "Das Land Tyrol," vol. i p. 402.

† Continued from page 86.
† Cibber's "Apology," ed. 1740, p. 88.

ing-glass; and that Titian's are the real people themselves." There is, however, more ingenuity, and a love of saying something clever, than truth, in this Hazlitt-coloured contrast. When Sir Henry Halford opened the grave of King Charles the First, he knew the king at once by the extreme likeness of the dead man to the living portraits of him by Vandyck. When, at the earnest entreaty of *Vathek* Beckford, the coffin of the Emperor Charles the Fifth was opened, Beckford in a moment recognised the Emperor by the unmistakable likeness which the living canvas of Titian had preserved of the unanimated mass that lay before him.

Pope, wanting a living likeness upon canvas of Lady Mary Wortley Montagu, made use of every artifice to induce "the charming Mary Montagu" to sit. Listen to his seductive words:—

"Still give me cause to say you are good to me, and allow me as much of your person as Sir Godfrey can help me to. Upon conferring with him yesterday, I find he thinks it absolutely necessary to draw the face first, which, he says, can never be set right on the figure if the drapery and posture be finished before. To give you as little trouble as possible, he proposes to draw your face with crayons, and finish it up at your own house in a morning: from whence he will transfer it to the canvas, so that you need not go to sit at his house. This, I must observe, is a manner in which they seldom draw any but crowned heads; and I observe it with secret pride and pleasure."

And this from that great master of compliments, alike in poetry and prose, from the nephew of that consummate master in another line—our Vandyck in little—Samuel Cooper.

Portrait-painting in England has been practised by several "eminent hands," from the reign of Henry VIII. to the reign of Queen Victoria—from Hans Holbein and Paul Van Somer to Frank Grant and Watson Gordon; and it is noteworthy that in the three centuries over which their labours extended, how many have been knighted in recognition of their claims to distinction. Hans, it is true, missed knighthood at the hands of Henry; not so Sir Antonio Moore from the hands of Queen Mary. Elizabeth was sparing with her honours—so was her Scottish successor, at least to painters. King Charles (the Martyr) knighted Rubens and Vandyck; King Charles of the Oak knighted Lely; the hero William and the first George made both knight and baronet of Kneller; King George the Second knighted Thornhill; and King George the Third knighted Reynolds, a portrait painter, and *Strange*, a portrait engraver. Since then honours to portrait painters—Lawrence, Raeburn, and others—have been common enough. I wish I could add that the Fine Art they follow had been additionally dignified by the portraits painted by them after knighthood had been conferred upon them by so many successive sovereigns.

It has been said, and said again, that portrait painting has been the lucrative branch—the golden tree of the many mansions in the Temple of the Fine Arts. Turner's landscape-fortune and probate-duty paid, give, in some degree, a striking exception to this rule. Chantrey and Westmacott died rich; Flaxman died comparatively poor.

The highest price ever paid for a portrait by an English painter, of an Englishman's head, was paid by the Minister Sir Robert Peel for Dr. Johnson's head, by Sir Joshua—four hundred and ninety-three guineas. This was in 1821. The present Sir Robert Peel could obtain for it to-morrow, under Christie's inevitable hammer, one thousand guineas. How little Sir Joshua received, and was satisfied with, for his Streatham portraits—how comparatively little they sold for at Mrs.

Piozzi's sale—Burke, 240 guineas; Goldsmith, 127 guineas! Who will name the sum at which the Sheffield Place portrait of Edward Gibbon would sell for in the coming prolific season of sales at the "great room" in King Street, St. James's?

It is noteworthy that Sir Joshua's Grosvenor Gallery portrait (for so I am afraid it must continue to be called) of "Mrs. Siddons as the Tragic Muse" was sold at Watson Taylor's sale for 1,745 guineas. This picture is thought to be the original; but if dates, not excellence, may be trusted, it is not so. Mr. Cotton, in his useful catalogue of Sir Joshua's portraits (compiled from Sir Joshua's pocket-books), gives the year 1787 to the supposed duplicate known by Haward's admirable engraving, and the year 1784 to the Dulwich picture.* That the Grosvenor Gallery picture is the original, there cannot be a doubt.

A digression touching originals, repetitions, &c., from the same hand (unquestionably) may here be allowed me. Chantrey made at different periods five marble busts of Sir Walter Scott. I will name them in the order of time.

1. The bust presented by the sculptor to Scott himself, and happily still at Abbotsford. 2. The bust bought by King George IV., and still at Windsor Castle. 3. The bust bought by the great Duke of Wellington, and still at Apsley House. 4. The bust bought by Sir Robert Peel, and now, I believe, at Drayton Manor. 5. The bust bought by the late Mr. Vernon, and now in the Vernon Gallery. Of these five marble busts, inimitable examples of Chantrey's skill, the Abbotsford bust would of course sell for the highest price; and after the Abbotsford bust (I have heard my father say) the bust Sir Robert Peel was induced, by the same accomplished judge, to buy of Chantrey after Scott's death, with "no reluctant amorous delay." "Many a time and oft," in Chantrey's studio, have I stood with wonder before this fine bust—so admirable and to be approved in every way—alike excellent in conception, treatment, and execution. Chantrey was never greater; Heffernan never happier.†

There are portraits which rise immensely in value, artistically and pecuniarily, by some little anecdote connected with them. When Peel, on a fine summer Saturday afternoon, was induced to throw open his collection to the many in London whom he thought entitled to admission, it was my good fortune to be present,

Amid the many great but little known,

but with a love for Art inherent, and willing to be taught. In the busy labour of looking, admiring, and being lost in admiration—here with a Rubens, there with a Hobbema—the great Duke of Wellington was seen intently looking at a Sir Joshua of George the Fourth (head size only) when Prince of Wales; and heard to exclaim—with only a half desire to be heard, and yet I hear him still—"Ah, my old master! and very like him." A recognition like this was something more than the house-dog bark of recognition, of which Northcote complains as common among the mob, to an acknowledged excellence in portraiture.

"Tis a pity," says gossiping John Aubrey, in a letter to the Oxford Antiquary, "that in noblemen's galleries the names are not written on or behind the pictures."‡ The same diligent inquirer after likenesses of illustrious men, renews his request to his friend, in words to be remembered:—"Write his name in red

letters on his picture for his widow to preserve." The widow was no less a person than the wife of Milton, and the picture was the portrait of the poet, from, it is thought, the pencil of Faithorne.

PETER CUNNINGHAM.

GOVERNMENT SCHOOLS OF ART.

THERE is now some prospect of a judicial inquiry into the management of these institutions, and that, at least, the "grievances" of the masters, arising out of the recent minutes emanating from the heads of the Department at Kensington, will be redressed. On the 26th of February a deputation, representing sixty-six Schools of Art, headed by Colonel Wilson Patten, M.P., and attended by Mr. Pease, M.P., Mr. G. Greenall, M.P., Mr. Potter, M.P., Mr. F. Powell, M.P., Mr. Egerton, M.P., Mr. Gregson, M.P., Mr. A. A. Bathurst, M.P., with several of the chairmen, secretaries, and head-masters of various schools in the metropolis and the provinces, had an interview with Earl Granville at the office of the Privy Council. Colonel Wilson Patten introduced Mr. Beresford-Hope, who had been elected to open the interview, and who laid before his lordship the opinions entertained by those present and by many others, as expressed in a numerous signed memorial which he held in his hand, setting forth—First, the injustice of withdrawing the masters' certificate allowance; Secondly, the impolicy of doing away with Art pupil-teachers; and Thirdly, the unfairness of spending so overwhelming a proportion of the annual grant on South Kensington. Mr. Hope urged on his lordship's attention the perilous nature of the new code of regulations, and showed the impossibility of any school advancing if burdened with the restriction. Moreover, he objected to the system adopted by the Department of payment on results, as not being *real*, but *picked* results. Lord Granville expressed the great desire on the part of both political and permanent officers of the Department to do what they thought would be most conducive to the interests of Art in the kingdom. In their opinion the amount ultimately expended according to the new minutes would be quite as great as that expended under the old. Having taken a comprehensive view of the subject, the noble lord said that if a committee of inquiry were appointed, the government would be willing to carry out any suggestion which might lead to the better working of the system. He thought that the certificated masters had not a legal, nor even a moral claim, to payment on their certificates; neither would he consent, as was asked, to the suspension of the new code till the time when the commission could produce its report. In all probability the committee will be sitting before this number of our Journal is in the hands of the public. But we may express a hope that the gentlemen who compose it will be such as have a knowledge of the questions at issue in all their bearings, and that the inquiry will be in every respect ample, so that the country, which has a right to expect that the Schools of Art should be of real service to the community, may be put in full possession of all the facts connected with the practical working of the Department of Art system, which has always appeared to us, and to many others, radically wrong. A parliamentary inquiry is what we have long and urgently contended for; now it is about to be made, we trust that those who have promoted it will take care to collect all the evidence they can from those who are *not* connected with the Department, even more than the testimony of those who are, however opposed to the system these latter, as we know some are, may be.

Since the above was written, Sir Stafford Northcote has moved for a "Select Committee to inquire into the constitution and working, and into the success, of the Schools of Art wholly or partially supported by Government Grants, or otherwise assisted by the Government, and into the system upon which the sums granted by Parliament for the promotion of National Education in Art are distributed and administered."

* See Cotton's Catalogue of the Portraits painted by Sir Joshua. 8vo. 1857, p. 89.

† Some particulars of James Heffernan and his works should find a place in the columns of *The Art-Journal*. Several of your readers can doubtless supply the information I thus seek.—P. C.

‡ Aubrey's Lives, iii. p. 394.

* Lord Byron.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXI.—PENRY WILLIAMS.



XCEPT as a tolerably regular exhibitor at the Academy, and as an occasional visitor to London in the "season," this painter would be entirely unknown both to the public and his professional brethren. Like the sculptors Gibson and Spence, he has become almost an alien from his country: he took up his residence in Rome as far back as 1827, and has ever since made the old city his dwelling-place. There are so many exhibiting artists bearing the name of Williams that it is no easy matter to distinguish them from each other. Mr. Penry Williams has, however, a peculiar Christian name not readily mistaken. He was born at Merthyr Tydvil, Glamorganshire, but in what year we have been unable to ascertain: he is, however, not a young man now, his earliest exhibited pictures of which we can find any record dating as far back as 1824, when he sent to the Academy a landscape, 'View from Westcombe Park, Blackheath,' and a portrait. In 1826 he exhibited another landscape, 'View of Lancaster,' which appears to have terminated his Art-relations with English scenery and English subjects, except an occasional portrait of some countryman or countrywoman, painted, in all probability, in Rome. Henceforth his attention was given to Italian life and manners: these he represents in a way that shows how strong, but by no means unfavourable, an influence foreign residence has had upon his style.

In 1828 he sent from Rome to the Royal Academy exhibition three pictures—one, 'Young Italian Peasants,' another, 'Rome, from the Gardens of the Barberini Palace,' and the third was entitled 'A Town in Switzerland.' In the following year he exhibited at the same gallery, 'A Cottage Scene in the Campagna, Rome,' and in 1830, 'A Roman Beggar Woman and her Child,' and 'Italian Peasants praying to the Madonna.' These works were, however, only the precursors of one of far greater pretension and magnitude, the 'PROCESSION TO THE CHRISTENING: A SCENE AT L'ARICCIA,' it was exhibited at the Academy in 1832, and again at the late International Exhibition, for which purpose it was lent by its owner, Lady Charlotte Schreiber, of Roehampton: an engraving of it appears on this page. The small town of L'Ariceia stands on the summit of a hill about fifteen miles from Rome, and one mile from Albano; a deep ravine, abounding with beautiful scenery, separates the two towns. The "christening procession" has just reached the Church of the Assunzione della Virgine, and is entering it. The father of the infant, accompanied by an elderly man, heads the procession; then follow two young children of the family; immediately after comes the mother, supported by two relations or friends, one of whom carries the new-born infant, and several females close up the train. The figures are most picturesquely grouped, and in their gay and fanciful attire form a very striking assembly.

Mr. Williams's next contribution to the Royal Academy was in the following year, when he sent 'A Scene at the Festa of the Madonna dell Arco,' a subject he repeated in 1837. One of these two pictures—our recollection cannot determine which—was in the late International Exhibition: it is the property of Sir M. W. Ridley. The late Thomas Uwins, R.A., painted a picture of this popular ceremony about the same time, and he has described the festa so graphically, that we feel sure his account will interest our readers, besides giving them some idea of these pictures. The communication was made in a letter—now in our hands—to a friend in 1836; it says,—"That the festas of the south of Italy are remnants of ancient Paganism mixed up with Christianity, and that the Madonna, or the Queen of Heaven, as she is styled in the Romish Church,



Engraved by]

PROCESSION TO THE CHRISTENING: A SCENE AT L'ARICCIA.

[W. Green.

is made, under her various titles, to supply the place of the mythological gods and goddesses, are notions not new to any persons who have given the slightest attention to the subject. Whoever should happen to witness the rabble rout returning from the Festa of the Madonna dell Arco, their heads fantastically dressed with leaves and flowers, carrying rods and standards in their hands, blowing the shepherd's pipe of reeds, or sounding

their conch shells and other rude instruments of music, would be disposed to say, 'This is certainly one of the Bacchanalian processions such as we often see represented in the Greek marbles and bassi-relievi.' But after all, this festa, though so closely resembling ancient customs, is not a feast of much antiquity: the miraculous powers of our 'Lady of the Arch' have not been established more than two hundred years. The miracle was first

manifested at a game of quoits, when one of the losing players, in revenge for the disappointment of his prayers, threw his quoit at the head of the figure, from which immediately flowed a stream of blood. The culprit was hung on a tree, and the picture, that till then surmounted a common arch by the roadside, was at once enclosed within a chapel of curious workmanship, which has grown by degrees into a large and magnificent church, situated about six miles from Naples, near the base of Vesuvius; a convent is built, a society of monks established to maintain the dignity of 'Our Lady,' and multitudes crowd daily to the shrine to get cured of every bodily disorder incident to humanity, for this Madonna is one of all work. Some saints take to eyes, others to limbs; some protect sailors and fishermen only, others prefer the military; and there is one who confines her good deeds to giving people lucky numbers in the lottery. But 'Our Lady of the Arch' is good at everything; she cures the blind and the lame, she makes the deaf to hear and the dumb to speak, and as for diseases, nothing comes amiss to her, from a chilblain on a child's foot to a confirmed leprosy."

The whole scene, both inside and outside the church, is characterised by intense feeling, ungoverned passion, and wild superstition. They who take part in it come from the city of Naples, and from the villages among the

mountains for a considerable distance; these, in the varied costumes peculiar to each locality, have a most picturesque appearance. Their personal ornaments are the productions of nature—leaves and wild flowers decorate the head; hazel-nuts, peeled by hot water, are strung together as beads for the hair; chestnuts, too, are made use of for necklaces, or are twisted round the rods and standards. The reason for the adoption of these rustic ornaments at this particular feast is, probably, that those who attend it are supposed to go there as penitents, with hair undressed, and without the usual decorations of their persons. But the penance performed, and the grace obtained, they must be dressed in honour of the day; then comes the necessity for such ornaments as may be found at hand in the fields and woods. To the credit of these pleasure-seekers it may be recorded that absolute intoxication is unknown among them, though they drink wine enough to render them merry and boisterous. Unlike too many of the lower orders among ourselves, these Italian worshippers do not drain out the dregs of the feast, but after dancing and singing to their hearts' content, they return to their homes at the close of the day.

In 1835 Mr. Williams sent to the Academy 'Pilgrims reposing at a Cross,' and the 'FERRY ON THE RIVER NINFA,' the latter is engraved on this page, and was in the late International Exhibition: it belongs to



Engraved by]

FERRY ON THE RIVER NINFA: SARMONETA IN THE DISTANCE.

[W. Palmer.

Mrs. W. H. Forman.* The scene lies in the Pontine Marshes; the flat-bottomed, strangely-shaped ferry-boat is deeply laden with a group of peasants returning from their day's labour, probably to the little village of Sarmonea, in the distance. It is a cleverly painted picture, with a fine atmospheric effect. His solitary contribution of 1837, one of the Madonna dell Arco subjects, has been already referred to. With the exception of a small painting, 'The Young Goatherd,' at the British Institution in 1841, Mr. Williams did not exhibit again till 1842, when he sent to the Academy a very striking work, called 'Il Voto, or the Convalescent,' it represents the fulfilment of a vow made to the Virgin during sickness, on which occasion the convalescent person attends church with his or her family and friends. The principal figure in this composition is a young girl, whose pallid face bears evident marks of recent suffering; she is mounted on an ass, and is dressed in black, according to the custom of the ceremony. Her crutches, now no longer required, are carried by the mother, and the

friends are the bearers of small offerings in gratitude for her recovery. The picture is in every way one of a high class, excellent in composition, admirably expressed, and faultless in execution. Six years were allowed to elapse from the last-mentioned date before we saw anything from the artist's pencil beyond three portraits: one, in 1844, of his friend and companion in Rome, Gibson, the sculptor; the others, in the year following, of Lady Charlotte Guest, and the Viscountess Jocelyn, respectively.

By way of compensating, as it would almost seem, for past omissions, Mr. Williams sent to the Academy in 1848 three pictures, the largest number he had ever exhibited at any one time since the first year of his public appearance as an artist. One of the three was only a single figure, 'A Young Goatherd of the Campagna of Rome,' walking indifferently along, with his arms supported by a stick placed transversely on his shoulders; the pose is singular, yet not unnatural for a lad in a kind of listless mood. The picture is a most faithful transcript of the living figure, the features are of true Italian style and complexion, and the whole subject, including the background of landscape, is painted with much delicacy and finish. The second work, called 'Italian Playmates,' was a replica of, or at least very like, one by this artist in the Vernon collection,

* This very beautiful picture was painted for W. S. Forman, Esq., of Pip-brook, Dorking, and is now the property of his widow. The late Mr. Forman was a collector of much taste and liberality. His early Roman and British antiquities remain intact; they form one of the most extensive and valuable collections in the kingdom.

and engraved some years ago in *The Art-Journal*; the subject, two young girls, one of whom holds a tambourine, and is seated at the bottom of a flight of steps, while her younger companion leans playfully upon her shoulder: the faces of the girls are sweetly expressive, and very animated. The third picture, called in the Academy catalogue 'The Artist's Portfolio—Scene near Olevano, neighbourhood of Rome,' is the property of Mr. W. C. Kerr, and was exhibited in the late International Gallery under the title of 'Rustic Amateurs.' The subject is a landscape composition of considerable size; in the foreground is an artist painting from nature: some of his materials lie near him, and his portfolio of sketches rests against the trunk of the tree; two women and a child are examining the drawings with no little curiosity. It is a fine picture of its class, most carefully studied, and is carefully executed throughout.

In the following year also we noticed three pictures by this artist in the Academy. The first, 'A Mother praying to the Madonna for the Recovery of her Sick Child,' represents an Italian woman counting the beads of her rosary before a figure of the Virgin, while she holds in her lap the afflicted child. The simple story explains itself, and is worked out with the careful treatment which all his pictures show. The second, 'An Italian Mother,' is little more than the portrait of a young female peasant of the country;

and the third, engraved on this page, is called 'THE FOUNTAIN: A SCENE AT MOLA DI GAETA,' a spot which Rogers so pleasantly and characteristically describes in his "Italy." Under the cooling shadow of the o'er-spreading vine, from which rich clusters of purple grapes hang, the fount pours forth its refreshing waters from a mask; peasant women and girls are filling their jugs of classic form, and are preparing to carry them homewards, while one maiden tarries to make her toilette after ablution in the huge stone cistern into which the water runs. It is a pleasant scene, such as one sees only in the sunny regions of the south; a picture very graceful as a composition, painted with great firmness and delicacy, and beautiful in colour.

The title of 'An Italian Cottage Door' was given to a small picture of a young girl spinning at the door of her home; in colour the work is more subdued than is usual with the artist, but the subject is truthfully brought forward, and the execution is unexceptionable. It was exhibited at the Academy in 1850, with another, 'A Scene in the Campagna of Rome, looking towards the Alban Mount,' a fine landscape, with a goatherd's family grouped in the foreground. 'A Rustic Toilette' (1853) shows two young Italian girls, wandering minstrels, one of whom is dressing the hair of her companion in a shady covert: it is one of those commonplace



Engraved by]

THE FOUNTAIN: A SCENE AT MOLA DI GAETA.

[W. Green.]

subjects which depends entirely upon the artist's execution for whatever merit attaches to the picture; in this instance the work has enough of careful treatment and harmonious colouring to render it highly acceptable. In the following year Mr. Williams exhibited at the Academy a beautiful passage of Italian scenery, 'A Scene in the Campagna of Rome, looking towards the Alban Hills, the Claudian Aqueduct, &c.,' a bright and glowing landscape, into which are introduced most effectively a bullock waggon and several figures, the whole most skilfully painted.

Six years elapsed before the artist put in another appearance in our picture galleries. In 1860 he sent to the Academy one of the finest works he ever painted, 'Mass being performed for the Reapers during Harvest-time in the Campagna, near Rome:' it cannot be better described than in the comments made upon it in *The Art-Journal* at that time:—"You cannot stand three minutes by this picture without hearing the silk and satin bravery of these Italian women pronounced an impertinence in a harvest-field. But the description has, nevertheless, truth on its side. The women of the Campagna do not work in the harvest-field as with us; harvest labour is done by the men, and when they are at a distance from their homes they sleep in tents on the spot. On Sunday, as they cannot

attend mass, the priest comes to them, and performs mass in a caravan, as here shown; and on these occasions the wives and female relations in their festa attire visit the harvest-men on the scene of their labours; and this accounts for the apparent inconsistency, the women in their Sunday best, and the men in their every-day gear. It is the most important picture we have seen by this painter. . . . The work is in all respects admirable."

Including a small composition, 'Italian Mother and Child,' exhibited in 1861, the foregoing list includes all, we believe, Mr. Penry Williams has contributed to the Academy and elsewhere in London. Considering that the time extends over a period of nearly forty years, the catalogue is not long; but it is not to be presumed it takes in the whole of his labours during the time. No doubt many of his works have found purchasers in Rome, and have never been brought to London; or they have been quietly transferred to the homes of the buyers. His style of painting, as we remarked at the outset, is so entirely foreign, so thoroughly identified with the country of his adoption, that it would scarcely pass for the work of an English painter. But his pictures form a most agreeable variety among our nationalities, and are valuable and beautiful examples of Art.

JAMES DAFFORNE.



APRIL.

1	F.	Architect. Inst. Meeting.—Architec. Assoc.
2	S.	[Meeting.—Cambridge Term begins.
3	S.	<i>First Sunday after Easter.</i>
4	M.	Institute of British Architects. Meeting.
5	Tu.	[New Moon. 2h. 8m. p.m.
6	W.	Soc. of Arts. Meet.—Oxford Term begins.
7	Th.	Soc. of Antiquaries. Meeting.—Society for
8	F.	[Encouragement of Arts. Lecture.
9	S.	
10	S.	<i>Second Sunday after Easter.</i>
11	M.	
12	Tu.	[Soc. for Encouragement of Arts. Lect.
13	W.	Soc. of Arts. Meet.—Architec. Assoc. Meet.—
14	Th.	Soc. of Antiqs. Meet.—Moon's First Qr.



Designed by W. Harvey.]

15	F.	Architectural Association. Meeting.
16	S.	
17	S.	<i>Third Sunday after Easter.</i>
18	M.	Institute of British Architects. Meeting.
19	Tu.	
20	W.	Society of Arts. Meet. [Commemoration.
21	Th.	Soc. for Encouragement of Arts.—Shakspeare
22	F.	Full Moon. 1h. 18m. a.m.
23	S.	Soc. of Antiqs. Annual Meeting.
24	S.	<i>Fourth Sunday after Easter.</i>
25	M.	
26	Tu.	Art-Union of London. Annual Meeting.
27	W.	Society of Arts.—Architec. Assoc. Meeting.
28	Th.	Society of Antiquaries. Meeting.
29	F.	Architectural Association. Meet.—Moon's
30	S.	[Last Quarter. 4h. 34m. a.m.



[Engraved by Dalziel Brothers.

ART-WORK IN APRIL.

BY THE REV. J. G. WOOD, M.A., &c.

If we take the advice of our elders, and begin at the beginning, we must commence our notice of the present month with the curious ceremony that has rooted itself so firmly in the public mind, but which has lately shown signs of decay, as is likely with a custom which has survived from time immemorial. Perhaps, when *The Art-Journal* for April, 1964, is published, the writer may refer to the practice of April fooling as a usage which has long passed away, and which, like other seasonal observances, has become extinct through the operation of natural causes. The more need, therefore, that it should be perpetuated by Art before it is totally banished and become a thing of the past.

Halloween has furnished subjects for many a picture, and a first of April still possesses elements equally picturesque, especially for those painters who can depict boy-nature. The April fooling of their elders is apt to degenerate into clumsiness, and too often into ill-nature, but the thorough boy throws himself so completely into the spirit of the thing, and watches the result of his frolic with such abandonment, that the student of human nature will find himself well repaid by transferring to his sketch-book the unsophisticated and joyous countenances which as yet are to be found in every village upon the first of April.

In this month the hedges put forth their leaves, displaying a tender green that only lasts for a few days, and is perhaps the very sweetest hue which verdure can assume. As the sunbeams pass between the branches, and stream upon the leaves, each spray seems lighted up with an almost unearthly splendour, and not even the unobservant rustic himself can pass along without being moved by the exquisite beauty of the scene. The elm now arrays herself in her verdant mantle; the beech is clothed with close and massy foliage; and the graceful birch, the Pysche of forest trees, puts on her delicate leafage, and waves her trembling branches in the breeze. The large leaved lime-tree is now fully clad, and the woods have nearly assumed their natural aspect.

There is much to be seen in the forests by one who has no objection to wet. Theoretically, it is very pleasant to walk through the woods in spring-time, to sit upon the mossy banks, and cull the early flowers. Practically, no one ventures to walk in the woods, unless prepared to be well wetted, and to be covered with soft black mud from foot to knee; while as to the mossy bank, a pailful of water will hardly prove a damper seat; for the thick branches allow the rain to pass through them, and to saturate the ground below, while they effectually shut out the sunbeams, and keep off the winds that would in more exposed situations dry up the wet soil. Then, a forest is full of natural mantraps, in the shape of puddles and concealed holes, over which the moss has grown, but which receive the unwary pedestrian in a most unpleasant manner, covering his legs with a thick coat of mud, and splattering his whole dress with the black splashes. If analysed, the contents of these holes would be found to consist of a most heterogeneous mass of substances, animal and vegetable. The basis of their contents is mud, pure and simple, i.e. ordinary soil saturated with water. But these holes have a natural attraction for the fallen leaves that so plentifully bestrew the forests, and these, together with broken twigs and the husks of seeds, are added to the mixture. Those who have macerated leaves in order to preserve their

skeletons, or who have passed through a field where flax is being steeped, know that decomposing vegetable matter is not peculiarly fragrant. Nor is animal matter wanting. Hundreds of the large-bodied moths tumble in the hole, get their limbs clogged, and so perish in the mud. Beetles often succumb to the same fate; and an occasional skeleton tells us that the field-mice have contributed their quota to the seething mass. These holes never dry up entirely, though they are sometimes filled up to the level of the surrounding soil, so that the artist who wishes to penetrate into the wood must make up his mind to use his eyes for directing his footsteps rather than for observing scenery.

Moreover, in a forest no man can choose his own path. To walk among the trees requires the aid of paths, and the paths are always sloppy long after the rest of the ground is dry and pleasant to the feet. The fern, too, is a mighty retainer of wet, and is most liberal in bestowing its watery treasures on the unwary passenger who wades through its thick masses. Ten minutes in a forest will often wet the pedestrian as completely as an hour's exposure to a storm in the open country. The inconvenience is fully repaid by the lovely sight of a forest bursting into bloom, but it is as well to know beforehand that the interior of a forest in April is not so charmingly agreeable as is popularly supposed.

Flowers are now fast bursting from their bonds, and some of them may be found amid the forest trees. There is, of course, the sweet-scented violet, which Alphonse Karr will not allow to be modest, hiding its purple flowerets under the shining leaves, but betraying itself by its inimitable perfume. In more open places, the common pansy spreads itself boldly, as if demanding for beauty the tribute which is paid to the sweet odour of its fragrant sister. Under the clumps of trailing bramble, the wild strawberry hides itself, and if the aspect be southern, the end of April will generally see its pretty white flowers, with their promise of autumn fruit. As to cowslips and oxlips, they are more plentiful; and in some places the ground will be actually carpeted with spring flowers, among which the azure of the wild hyacinth covers the earth with glory.

Over the flowers hovers many an insect, for the butterflies are now fast breaking from their long peaceful slumber, and on a fine sunny day, when the air is not disturbed by wind, the earliest specimens of our most lovely insects may be watched as they flit from flower to flower, enjoying life merely for the fact of existing. In very moist and shady spots there often lurks the curious moschatell, with its pale green petals on their short stems, an unobtrusive but pleasing flower.

If we make our way out of the wood, and descend to the brook, the signs of spring crowd fast upon us. In the meadows the fritillary rears its slender stem, and nods its snake-like flowers to every passing breath; while the lady-smocks, immortalised by Shakespeare, are scattered here and there, and hold themselves up as if proud of their pre-eminence. On the margin of the brook are many water-loving plants, among which the vernal water-starwort is conspicuous for its blossom, almost the only flower which adorns the banks at this season of the year. Towards the end of April the beautiful dragon-flies appear, flashing through the air with wondrous speed, pursuing and invariably securing some passing insect, or reposing themselves on the aquatic plants that edge the bank.

In some parts of England the hops are now being furnished with poles, a time when the busy scene nearly equals that of the picking. In themselves, hop-poles are not picturesque objects, but when gathered into the

wigwam-like stacks, which experience has shown to be the most convenient form for stowage, they make the plantation look like an encampment of American Indians, and add to its flat and otherwise uninteresting surface a picturesque element peculiar to itself. In one part of the plantation the poles are already fixed in the ground, regular and upright as a battalion of soldiers, and, indeed, arranged on similar principles. In another part the poles are still stacked, while one set of labourers is busily transporting the long and weighty staves, and another set is carefully planting them in the ground.

As to farming operations, they present but little which is worthy of special notice, except, perhaps, that the heavy roller is now dragged over the fields, so as to compress the soil and render it more fit to sustain its crop of wheat. Orchards are now in their full magnificence, for the month of April brings forth the blossoms of the pear, the apple, the bullace, and the cherry; and we all know what may be done with "apple blossoms," by one who has the eye to see and the hand to execute. The hops are generally enlivened by the pretty flowers of the blackthorn, which give promise of the "may," or white-thorn, which seldom comes into flower until the beginning of next month. The wild pear and the service tree are frequently in blossom during a mild April, though the period of flowering necessarily depends much upon the weather.

In this month we welcome back many of our feathered friends, who have left us during the winter, and now return to their old haunts. First and foremost comes the cuckoo, whose well-known notes proclaim that spring has fairly conquered winter, and whose hawk-like outline may be seen passing through the air with its peculiar flight, or seated on the half-clad branch, and answering the call of a distant companion. Among feminine rustics, the first cuckoo's cry of the year causes a general turning of money in the pocket, and so rife is this superstition, that many a penniless lass will borrow a piece of money to be kept in her pocket, and returned when the ceremony has been duly performed. Of course the wry-neck accompanies the cuckoo, thus carrying out its popular title of "cuckoo's knave," or cuckoo's servant, and its marvellous mottlings of black, brown, and white, may be seen upon the tree trunk, as the bird peers into crevice after crevice, seeking a convenient spot for her home.

The wide-mouthed goat-sucker visits us in this month, and though for the most part unseen and unheard by day, by night it sweeps boldly round the trees in search of chaffers, and even shoots by the windows in chase of the moths which are attracted by the light. By night also it utters its strange vibrating cry; so loud, that a bird of ten times its volume would seem hardly capable of uttering it; so harsh, that its throat seems to be torn to pieces by the effort; and so long and sustained, that the hearer may take three full breaths while the goat-sucker utters a single unbroken cry. Sometimes, if the observer will remain perfectly motionless, he may see the goat-sucker wheel rapidly after a dor-beetle, or chaffer, and chase it fairly to the ground, snapping it up before it can shelter itself, and then starting afresh in its busy flight.

April evenings produce the nightingale, that sober-coated little bird, with so wondrous a voice; and in the still evenings, the liquid tones of the nightingale may be heard alternating with the grating cry of the goat-sucker, each equally a sign of joy, though not equally delectable to human ears. Mid-day will often hear the nightingale's song, and I have seen three nightingales on one tree,

singing against each other in sweet rivalry, heedless of the meridian sun that was shedding its rays upon them.

The swallow tribe now muster in flocks, and the pretty little birds may be seen daily at work, some engaged in searching for food, and others in preparing the home for their coming family. In the evenings the noxious snails and slugs issue from their winter quarters, and glide into the gardens, leaving in the morning a slimy path and sundry nibbled leaves as reminiscences of their renewed vitality. Many a sparrow has suffered death from the crime of a slug, which has emerged from the earth, crawled up a gooseberry or currant bush, eaten the young and budding leaves, and then slunk under the soil at the approach of morning. When day breaks, the sparrow comes and looks about for a breakfast, and being seen on the spot is suspected of the crime, condemned, and summarily executed.

April is especially a favourite month with boys, because it brings birds'-nesting in its train. Now, birds'-nesting is mostly picturesque, though not always. There is nothing peculiarly attractive in a skulking, beetle-browed, surly lad, who is spending his Sunday morning in looking after birds' nests, and on the high road to poaching and the jail. But a party of lively happy-looking boys always possesses many artistic elements, and if they can be depicted in so congenial an occupation as climbing trees, few better subjects for a rural picture could be desired. But let me again request the artist to see the boys climb and take the nests before he draws them, or he will assuredly fall into ridiculous errors.

I have now before me some shocking examples, valuable as teaching the artist what he ought to avoid. Boys, when engaged in birds'-nesting, are not in the habit of posing themselves in elegant attitudes, nor of clothing themselves in elegant attire. There is energy enough in their attitudes, but no elegance, except it be the unconscious grace of nature, while their clothes are more agreeable to the eyes of an artist than to those of a parent.

In my day I have seen as much birds'-nesting as most persons, and yet I never saw a boy stand on a horizontal bough, some forty feet from the ground, with his feet in the "first position," a nest of birds in his left hand, and his right helping a comrade from a higher branch, towards which he is looking. I should like to put the artist in such an attitude, and on just such a bough, and to see how long he could keep his feet in the first position, and how long he would stand without holding another branch.

Any one who has ascended a tree, cannot but see that at least three of the four boys who are depicted as engaged in birds'-nesting must inevitably tumble head foremost to the ground, and the only doubt in his mind will be, which will stand the best chance of escaping with life. As to the tree itself, the less said about it the better, for such an arrangement of branches is not to be found in any tree upon this sphere, whatever may be the case in Jupiter or Saturn, Neptune or some still more remote member of our system. Moreover, upon the planet Tellus, there is no bird as yet known to ornithologists, which makes a nest like a soup plate, and fastens it against the trunk of a tree by one of its edges.

Hitherto the work of the landscape-painter for the months has been in his studio rather than out of doors; but so far as preparing for the exhibitions for the current year is concerned, his labours are now brought to a close, and he soon will be intent on seeking after new materials in woods and pastures. May, and some following months, will enable me to discourse more practically on these subjects than I have as yet done.

ILLUSTRATIONS OF THE PARABLES.*

Few persons who have paid attention to the discussions which have followed the introduction of what is called Pre-Raffaellitism into our school of painting, but will be disposed to admit that it has suffered as much in public estimation from the injudicious advocacy of its supporters as from the virulent hostility of its opponents. The one can see in it nothing but what is open to censure, the others recognise no excellence in anything which comes not within its range; and thus, while its disciples have been lauded to the skies, on the one hand, as the only painters capable of showing us what true Art is, on the other hand, they have had to bear the charge of artistic fana-

ticism and ignorance, and even of absurdity. In this case, as it generally is in all heated controversy, truths are lost sight of or ignored, errors are magnified, and the one side will not see what is palpable enough to the other.*

Pre-Raffaellitism, as it first appeared among us, has had its day. It was a revolution in Art, labouring to overturn existing systems; this it did not, and could not, effect; but the leaven of its impulses has been widely diffused, has become incorporated in many instances with the practice opposed to it, and the union has produced what every real lover of genuine Art desired to see—the earnestness and deep feeling of the mediæval painters grafted, as it appears, on the more enlarged views and wider inventive powers and independence of action which are the characteristics of our time. The men who have aided to accomplish this result are not to be lightly spoken of, or



THE PEARL OF GREAT PRICE.

denounced as heretics from the faith. We are, of course, speaking of those who have been the great leaders of the movement, not of the little host who have joined in it without knowing why or wherefore, but only because of its novelty and of its being a thing that people talked about. These men wofully mistake the whole matter; first, in their own powers; and next, in the truths that underlie the surface of what is meant by Pre-Raffaellitism proper. Ill-drawn and gaily-coloured forms, ugly and repulsive countenances, strict attention to the minutest atom of natural objects, a disregard of the acknowledged principles of even rudimentary Art—these are what the small herd of painters who incline to the

creed accept as definitions of the style practised before the appearance of Raffaele Sanzio, of Urbino. But if they will examine and carefully study the works of such old painters as Fra Angelico, Fra Bartolomeo, Francia, Perugino, and others of about the same period, it will be found that mind, and not matter, is the pervading expression of their works. To revert to a period of Art which deserves no other epithet than "antiquarian," for the sole purpose of producing the like, is to assume that every step subsequently taken has been in a wrong direction. Such an opinion could be formed only by those whose ideas are limited to the narrowest circle.

As one of the ablest exponents of the resuscitated style, Mr. Millais has borne no small portion of the opprobrium attached to its revival, as he has also carried off a large amount of the honours awarded to the school by its supporters. In

* THE PARABLES OF OUR LORD AND SAVIOUR JESUS CHRIST: with Pictures by J. EVERETT MILLAIS, engraved by the BROTHERS DALZIEL. Published by Routledge, Warne, and Routledge, London.

some of his later works, he has rubbed off the sharp angles, so to speak, of his earlier productions, has softened their asperities, and given to his ideas a character more in harmony with what both nature and æsthetic beauty teach us to be the true expression of Art. Though the materials with which the artist works neither add to, nor derogate from, the value of his compositions, simply as such, there is a relative importance which the public, generally, attaches to one form of production over another; as, for example, a fine oil-painting when compared with a sketch in chalk of the same subject by the same hand. The award in favour of the former is perfectly just, inasmuch as qualifications other than those of the mere designer, as in the case of the latter, are required to work out the result. It is, therefore, most encouraging to those who desire to see Art of the best kind popularised, when such

a painter as Mr. Millais is content to lay aside his easel and palette for a time, and employ a lead pencil and a block of wood to express his ideas, as he has done in these "Illustrations of the Parables," a beautiful volume briefly noticed in our Journal of February last, and to which we are tempted to refer again by having the opportunity afforded us of introducing some examples of the woodcuts.

It opens with the parable of the Sower. By an ingenious arrangement of the landscape, the whole scriptural narrative is brought into it; we see all the ground travelled over by the husbandman: there is the way-side with the fowls devouring the grain, the stony place, the thorny spot, and the good ground; each has its place in the picture, which is suffused with light, as if a hot sun were already scorching up the young blades of corn. The parable of the Leaven is

Unmerciful Servant, introduced on this page, are exceedingly striking, and the grouping of the figures is very impressive and full of meaning. The Labourers of the Vineyard is one of the most original compositions in the volume, as it is also among the most suggestive. Mark the attitude of the man who holds out the penny before the "householder;" how truly it expresses his dissatisfaction with the wages received. The parable of the Wise and Foolish Virgins is represented by two illustrations: one, the five wise virgins going forth to meet the bridegroom; the other, the foolish virgins knocking, at the midnight hour, for admittance at the closed door of the house, while the storm beats pitilessly on their uncovered heads: both subjects are finely conceived. We do not remember to have seen at any time the Good Samaritan illustrated with more pathetic eloquence than in the design before us. Kneeling down by the side of the wounded man, he gently raises him from the ground to place him on the "beast" standing by: the posture of the two figures is most true to nature. A fine passage of landscape, through which the Levite is wending his way, forms an attractive background to the picture. This is immediately followed by the Importunate Friend; he is standing at the door of the householder, clad in a rough shaggy garment, while the man whom he has awoke from his slumbers offers the loaf of bread with one hand, and holds the other threateningly towards him. The man without a wedding garment in the parable of the Marriage Feast, is forcibly being taken from the banquet-table, the very impersonation of shame and guilt, while the guests stand up as in awe of the sentence pronounced against him. But there is a misquotation of the text with reference to the subject. St. Luke, to whom it is here ascribed, makes no mention of this incident in his version of the parable, but St. Matthew does—chap. 22, vers. 11, 12, 13. And, again, St. Luke speaks of a "great supper;" St. Matthew of the "marriage of the king's son."

The Lost Sheep must be placed among the best of these illustrations. The stray animal has been found amid a mass of wild, rocky scenery; in the foreground is the shepherd bearing it home on his shoulders; a huge vulture, disappointed of its prey, follows in the air. The other subjects, which we can only point out, are—the Wicked Husbandmen, the Lost Piece of Silver, the Prodigal Son, the Rich Man and Lazarus, the Unjust Judge, the Pharisee and Publican, and the Good Shepherd: each of these will bear comparison with the majority of those more specifically referred to.

In our former brief notice of this book, we spoke commendatorily of the manner in which Messrs. Dalziel had engraved the drawings. As in the case of the designs themselves, there are, doubtless, some persons who may object to their peculiar character; so also there may be some who would take exception to the style in which they are cut; but it must be remembered that the engraver follows the artist, whose work he cannot alter to any great extent, even were it necessary, or he felt inclined to do so. The style of these woodcuts certainly differs from the generality of such works; it approximates very closely to etching; there is in it but little of what is technically known as "cross-hatching." The lines are cut in bold parallels, and yet with great delicacy, and the shadowed portions are remarkable for their depth and solidity. As examples of the latter, we may notice the engraving of the Tares, the oxen in the Hidden Treasure, the Foolish Virgins, and others, where the work is as solid as if the graving-tool had never passed over the block, and yet the lines are perceptible enough on close examination. The heads, almost without exception, are finely engraved, some of them with extraordinary vigour and expression, as the head of Lazarus, of the two figures in the background of the Labourers of the Vineyard, of the "king" in the Unmerciful Servant, of the owner of the Pearl, of the man sowing Tares, &c. In a word, these "Illustrations of the Parables" are not pictures to be heedlessly looked at; they must be examined closely and considered thoughtfully to comprehend their true meaning, and to appreciate their real value as examples of Christian Art in the comparatively humble form of woodcuts.



THE UNMERCIFUL SERVANT.

illustrated by a woman kneading bread, which a young girl is preparing to place in the oven: it is a literal pictorial rendering of the text, and yet there is nothing in the treatment antagonistic to its sacred character. The Enemy Sowing Tares is represented by a most sinister-looking man performing his task in the dead of night; two serpents are near his feet, a wolf approaches from behind: he is too intent, however, on his insidious work to notice anything but the cottage where the "good men" sleep, its position marked only by a gleam of light from a solitary casement: this is a true poetical composition. The next is the parable of the Hidden Treasure. The ploughman has stopped his yoke of oxen on the discovery of some vessels amid the furrows, and he kneels down to examine their contents, a portion of which he holds in his hand. The Pearl of Great Price is one of the cuts introduced here. The

heads of the merchantmen and the owner of the gem are fine; that of the slave, as we presume, in attendance upon the former, has certainly no pretension to beauty, and Mr. Millais evidently never intended it should aspire to such a quality. But what strikes us as the leading idea of this composition is the apparent distrust of each other manifested by the two principals of the group; the merchant grasps his bags of gold tightly in one hand, while he extends the other for the pearl: the seller seems unwilling to part with his treasure till the gold is in his possession. Perhaps a different reading is intended, and the latter is credulous to believe that he is to have so much real wealth in exchange for what, perhaps, he thinks of little value. The design will bear either interpretation, whatever the artist may have meant it should convey.

The heads, especially that of the "king," in the

THE TURNER GALLERY.

THE FIGHTING TÊMÉRAIRE.

Engraved by J. T. Willmore.

HAD the *Téméraire* never fired a shot against the enemy, or mingled in the strife and din of a deadly sea-fight, Turner's picture would have rendered her immortal. But she long "braved the battle and the breeze"—first, in the service of her original builders and owners, the French; and next, in the ranks of our own navy, after she had lowered her flag to the Union Jack, and been incorporated with the British fleets: hence the distinguished title she acquired of the "Fighting" *Téméraire*. In the battle of Trafalgar she took a most conspicuous part, under the command of Captain Eliab Harvey. She was a three-decker, mounting ninety-eight guns; and when Nelson, in the *Victory*, seemed determined to lead the attack on the combined forces of the enemy, some of his officers, knowing that he would thereby draw upon himself the whole weight of the enemy's fire, and unnecessarily endanger his life, expressed to him a hope that he would allow the *Téméraire*, then close astern, to go a-head. Nelson smiled significantly at his captain, Hardy, and replied—"Oh, yes! let her go a-head;" meaning, if she could. During the action, however, the two ships kept close company, and when the French—after Nelson had fallen, and a large portion of the *Victory's* crew had left the upper deck, on which a most destructive fire had been poured from the rigging of the *Redoubtable*—attempted to board the admiral's ship from the latter vessel, the *Téméraire* ran up alongside the Frenchman, lashed the bowsprit of the enemy's ship to the fore part of her own main rigging, and poured in such a tremendous broadside as to draw off her fire in a great measure from the *Victory*. This was scarcely done, when another French vessel, the *Fougueux*, thinking the *Téméraire* was so disabled as to fall an easy prey, steered up on the other side of her. She had not yet discharged her starboard broadside, and as soon as the *Fougueux* got within one hundred yards, every gun opened upon her. Crippled and confused, the Frenchman ran foul of the *Téméraire*, was immediately lashed to the spare anchor of the latter, and in ten minutes' time the British boarders were in possession of their antagonist. This was the last great exploit of the gallant *Téméraire*, which, if this action alone be considered, well merited her title of the "fighting." She was terribly cut up at Trafalgar, and her loss in killed and wounded was large.

This brilliant victory so entirely destroyed the strength of the French and Spanish navies that England was left without an enemy at sea to cope with her. The *Téméraire*, and many other ships of war, were put out of commission soon after the peace of 1815, and, in 1838, the former vessel, being no longer serviceable, was brought to Deptford dockyard to be broken up. Of this, her last voyage, Turner has made, perhaps, the grandest and most poetically-conceived picture that even he ever put on canvas, whether viewed as a composition or with respect to its general treatment. Mr. Ruskin, speaking of it, says:—"It is the last picture Turner ever painted with his perfect power. . . . I consider Turner's period of central power, entirely developed, and entirely unabated, to begin with the 'Ulysses' and to close with the 'Téméraire.'"

What can be more simple than the subject? and yet how full it is of imaginative material, suggested by the painter's poetically-constituted mind! How majestically the war-beaten vessel, with her masts still erect, and her yards trim and squared, moves on to her final doom, gently impelled by a grim steam-tug, small in size, but great in strength, and a type of the new power then coming into use to supersede the old. The sun, like the old ship, is setting in a blaze of glory, tinging the heavens and the river with hues of crimson, deep as the blood which aforetime stained the decks and sides of the noble *Téméraire*. High up in the sky is the crescent moon, another type, as we read it, significant of the new power, steam, which is to defy wind and tide. The picture is an epic poem of the loftiest character.

It was exhibited at the Academy in 1839, and is now in the Turner Collection at Kensington.

THE NEW STUDIO.

THE progress the Fine Arts have made of late in this country has been so great, and its professors have been so generously remunerated by the public, as to surpass anything to be met with in the past history of Art. The subsidiary branches have consequently received a corresponding impetus. Genius requires little stimulus, but there is a class of persons possessing talent and taste to whom the drawing-master may render essential service. Hitherto his efforts have been much neglected, and the drawing-master has failed to take the honourable position he ought to occupy.

To attain proficiency in the Fine Arts requires both acquaintance with principles, and skill in their practical application; in other words, the education of the eye—or, more correctly, the mind—and the training of the hand. Theoretical knowledge must precede manual dexterity. Books may, and can, teach the first; the second is only to be acquired by practice. To attempt to draw from nature, without previous preparation, is often to make sure of failure and disappointment; but it is remarkable how little previous "copying" is needed, if accompanied by a sound theoretical knowledge and intelligent instruction, to fit the student to draw from nature, and how still more readily the hand is taught sufficient skill in manipulation to prepare it to draw from a simple "model." This should be sufficiently large to illustrate the rudiments of perspective, and the laws of light and shade. The transition from this description of study to nature herself is comparatively easy, and the student at length almost imperceptibly learns to select, combine, and compose, with a reasonable ground of success. Thus, and thus only, can instruction in Art aspire to the dignity of a science, or claim the respect due to a "system."

These remarks have been suggested by a visit to the studio of Mr. W. Walker, of Manchester, where an attempt is being made to carry out the principles laid down by the late Mr. J. D. Harding, in his numerous and admirable publications. The difficulties felt by persons residing in large towns, far removed from the picturesque, have been in a great measure overcome, models from the most simple to the really complex being provided at a great sacrifice of money, time, and thought; the models are very large, composed of materials from nature, and in every case making a near approach to reality—are admirable studies for form, light and shade, and colour. The result has been most satisfactory so far, and it is no rash conjecture that what has been commenced in a provincial town will ultimately travel to the metropolis, and eventually work a complete change in the mode of giving instructions in drawing; by this method the mind and hand co-operate, knowledge is gained, taste improved, and talent is fostered.

How few there are who do not enjoy the beauties of nature, and fewer who do not take pleasure in her effects, when skilfully delineated. That the mind should have been so long permitted to remain in comparative ignorance of the principles in Art by which these delightful sensations have been produced, must be attributed in some measure to the worse than useless way in which the drawing-master has occupied himself: the pupil has been allowed to make bad copies from drawings placed before him (mechanically)—the result has been disgust and disappointment.

It is to be hoped that a knowledge of drawing will shortly form an essential branch of education, and that the cultivation of taste will be another step towards the perfection of civilisation.

[This account of Mr. Walker's studio was sent us by a correspondent perfectly competent to form a correct opinion of the subject on which he writes; but we remember Mr. Harding describing to us, some time back, Mr. Walker's models, and speaking of them in terms of unqualified approbation. Four or five years ago, we had brought to our notice a set of models of a similar kind, invented, we believe, by Mr. James Fahey, and which we described at the time; these are good of their kind, but far more limited, we apprehend, in size and variety, than those of Mr. Walker.—ED. A.-J.]

ART IN THE PROVINCES.

BATH.—A correspondent who signs himself "One of the Students," has written to the *Bath Chronicle*, stating that the School of Art in that city is about to be closed "in consequence of a paltry debt of about £30 or £40 having been incurred." He pertinently adds that this "is a shame and disgrace to a city like ours." And, if this story be correct, we are of the same opinion.

CAMBRIDGE.—The annual examination of the students of the School of Art took place in February, when Mr. S. Hart, R.A., one of the Government Inspectors, awarded twenty-one medals, and made "honourable mention" of ten candidates. Miss M. E. C. Hitch gained three medals, and Miss A. Lenton two. Drawings by these ladies, by Miss Wiles, and by Mr. J. Turner, were selected for the National Competition. On the following evening the drawings of the pupils were exhibited in the School to a large number of visitors; and afterwards Mr. Hart delivered a lecture in the Town Hall, taking for his subject, "The Suggestions offered by the surrounding circumstances in Nature to the Painter." The chair was occupied by the Master of St. John's, and several members of the University were present. The lecturer prefaced his essay by some remarks on the satisfactory condition of the School, observing "that he had not examined one which had been more ably administered than this." The Cambridge School has now upward of 120 pupils, and also prospering branches at Ely, Huntingdon, and Royston.

DONCASTER.—A School of Art is about to be opened in this town, under the superintendence of Mr. Swallow, head-master of the York School.

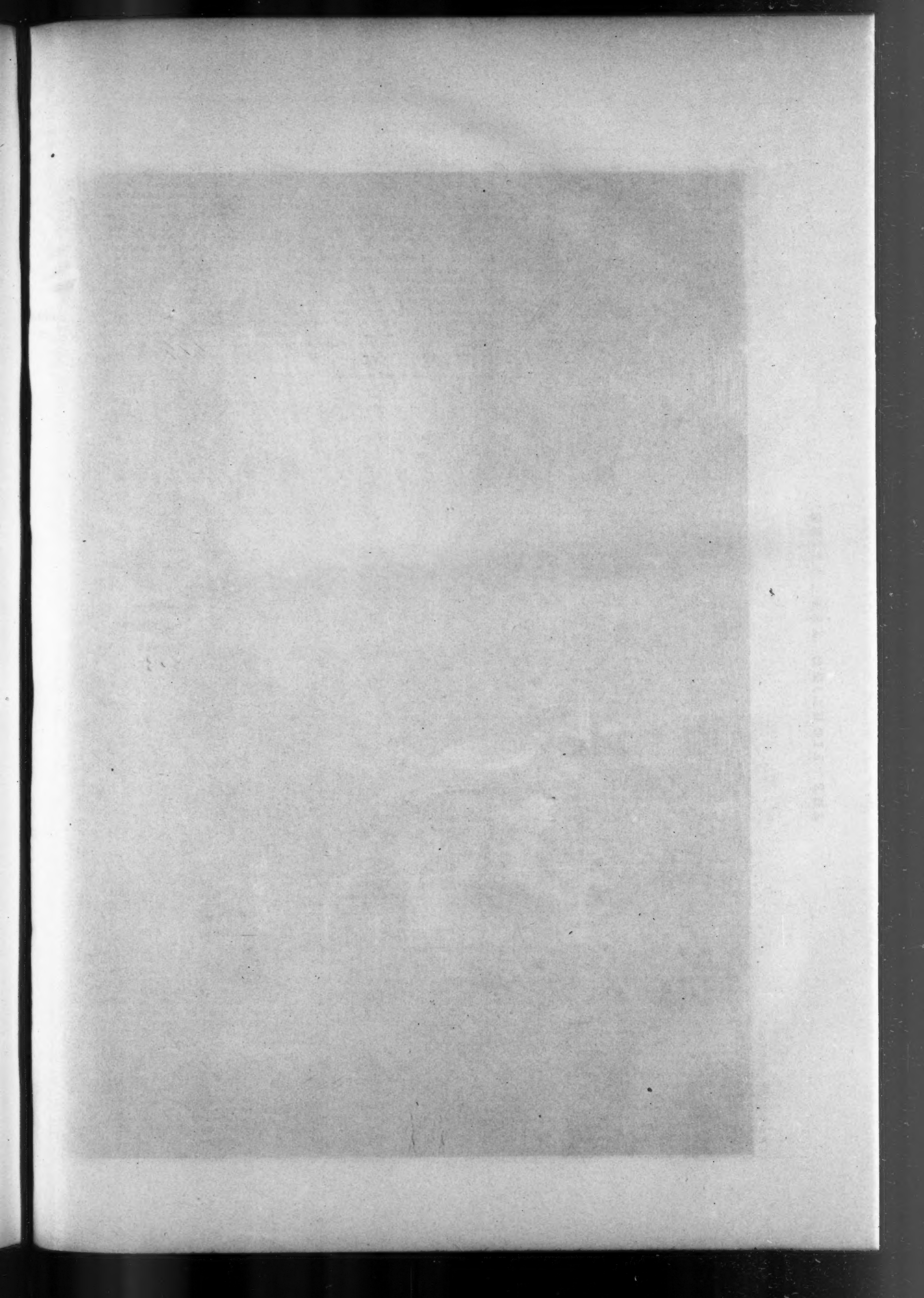
HANLEY.—At the recent annual examination of the students in the Hanley School of Art, by Mr. Eyre Crowe, one of the government inspectors, twenty-five local medals were awarded, and a specimen of painting on porcelain, after Mulready, by Mr. E. Dunne, the successful competitor for the premium offered by the Society of Arts for porcelain painting, was selected for national competition. The prizes given by Mr. Alderman Copeland, M.P., and Mr. Grenfell, M.P., were also awarded.

LEEDS.—At the last annual meeting of the Leeds School of Art, the report states that the institution had been prosperous in every department; and notwithstanding the disadvantage of insufficient room for the accommodation of the more advanced students, their number was gradually increasing. During the last year 5,936 pupils received instruction through the agency of Mr. Walter Smith, head-master, and those under him: of this number, 5,001 belonged to the parochial schools. Twenty-nine medals were awarded, at the last examination, to the Central School, and six to each of two branches. The committee contemplates the immediate commencement of the new School of Art and Mechanics' Institute, to which government had made the maximum grant of £500. The balance sheet for last year shows a deficit of £78, consequent on the alteration of premises and the purchase of fittings; the latter are available for the new building. The annual subscriptions had increased from £35 to upwards of £70.

STOKE-ON-TRENT.—The prizes offered by Mr. Beresford-Hope, and by the committee of the School of Art in this town, to the students, have been recently awarded. The drawings and models, instead of being examined at home, have been forwarded to the head-quarters in London, in consequence of the school coming under the new regulations for payments to be made by results. We may remark here that Mr. Potter, M.P., has presented a petition to parliament, on behalf of the Carlisle school, in opposition to these new minutes; a subject referred to in another part of our Journal, in connection with the deputation that recently waited upon Earl Granville, for a parliamentary inquiry.

YORK.—A monumental tomb to the memory of the late Archbishop Musgrave, who died in 1860, has just been placed in the Ladye Chapel of York Minster. It is the work of Mr. J. Noble, of London, and takes the ordinary form of such memorials. A recumbent figure of the primate, attired in his episcopal robes, his hands folded over a Bible, rests upon a mattress, the head being supported upon a tasselled cushion: the whole is sculptured out of a large block of pure Carrara marble. The figure, with its accompaniments, is placed upon an elongated pedestal of Caen stone, divided into panels, each one having a quatrefoil, combined with the armorial bearings of Dr. Musgrave. Round the tomb are sixteen columns of alabaster of a reddish tint, surmounted by elaborately carved foliated capitals, the whole designed by Mr. Brandon, the architect.

at Trafalgar



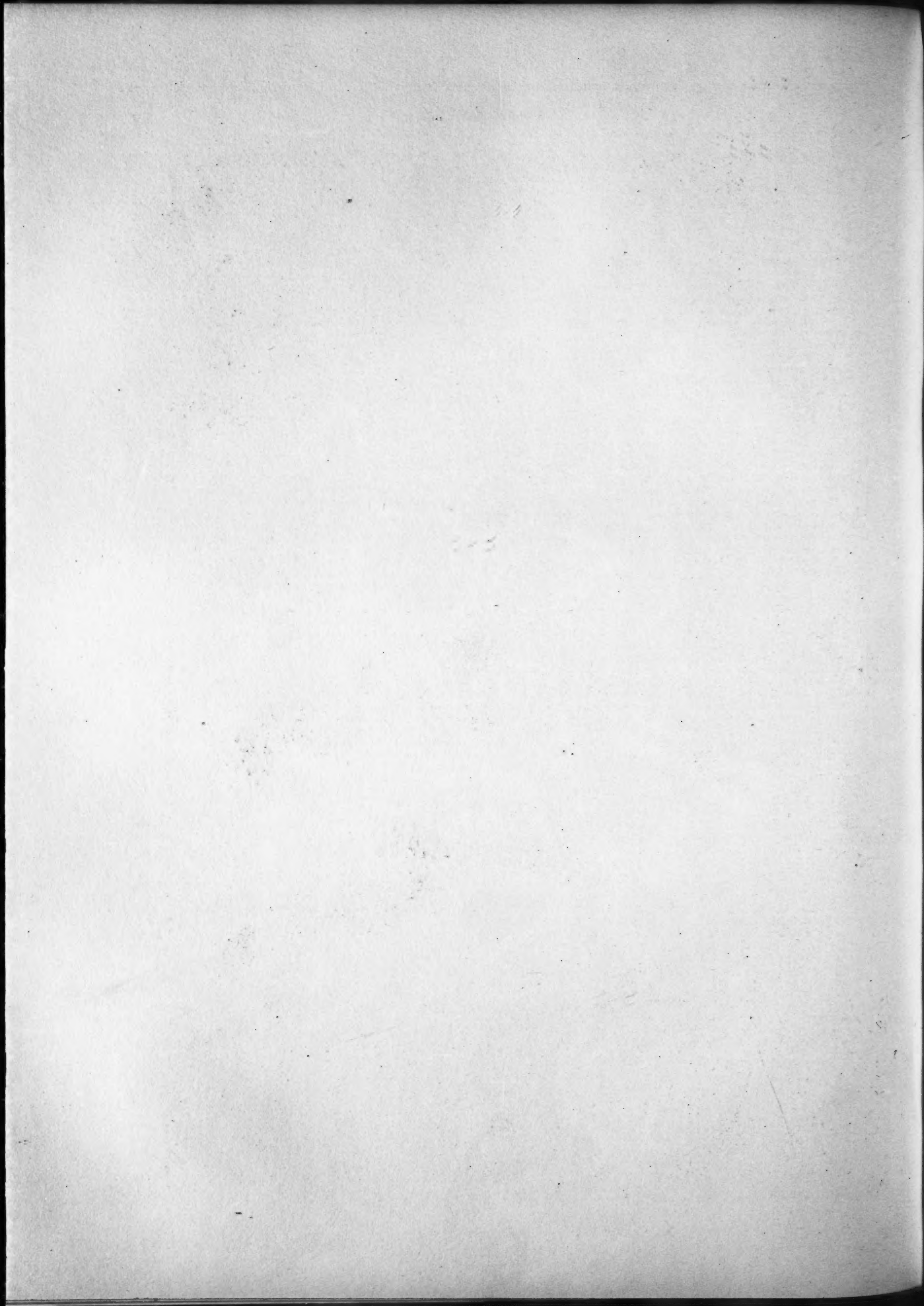


J.M.W. TURNER, R.A. PINIS

THE FIGHTING TEMERAIRE.

FROM THE PICTURE IN THE NATIONAL GALLERY.

J.T. WILLMORE, SCULPT



ON THE ARTS EMPLOYED
IN PRODUCING
THE ESSENTIAL MATERIALS OF
CLOTHING.

BY PROFESSOR ARCHER.

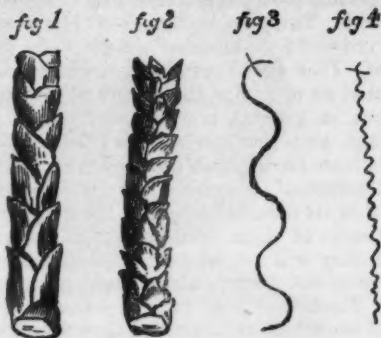
PART II.

BESIDES the sheep, there are a few other animals of primary importance, as producers of materials for textile fabrics; these are the alpaca, vicunia, the goat, the camel, and last, but by no means least, the silk-worm. We have arranged them in accordance with their affinity to the sheep, rather than in the sequence of their historical claims, and in that order will proceed to describe their respective properties.

The alpaca (*Llama alpaca* of the zoologists) is a native of the elevated and colder parts of the Peruvian Andes, where it is called *paco* by the natives, the term alpaca having been given it by the Spaniards, who added the Moorish prefix *Al* to its native name. It is a graceful and gentle animal, now pretty well known in this country, from the repeated, but so far unsuccessful, attempts to naturalise it. When the Spaniards invaded Peru, this animal and its allied varieties, or species, were of the utmost importance to the Peruvians, yielding them not only materials for clothing and food, the same as our sheep, but performing also the part of beasts of burthen, for which they are most admirably adapted by their great size, strength, and lightness and sureness of foot, so necessary in mountain regions. Much care was used by the ancient Peruvians in the selection or stapling of the wool. It was sorted into three qualities: the finest was spun into yarn, and woven by men into cloths of exquisite softness, for the use of the Incas, and their families and friends; the second was spun and woven by women into a fine cloth called *cumpi*, which formed the clothing of the nobles and the wealthy classes; and the third was also worked into cloth by women, under the name of *havasca*. The texture of these fabrics was so superior to those worn by the Spanish invaders, that their envy was excited thereby, and it became one of the most anxious desires of Philip II. to introduce these beautiful and useful creatures into Spain; but in this he did not succeed; it was reserved for British enterprise to introduce both the animal and its fleece to Europe, and to give to the latter a practical commercial importance. A grim interest is attached to the only specimens of ancient alpaca cloths and wool which have been discovered: the former have been found in tombs, in the form of shawls around the shoulders of female corpses, fastened in front with silver bodkins, or, in the case of humbler individuals, with the long thorns of some tree; the wool itself has been found in the tombs under circumstances which prove that the corpse was placed on a couch stuffed with this material, probably the same which was used as a bed by the individual when living.

The colours of the alpaca are very distinct and clear; they are black, white, grey, brown, dark brown, and light brown, or fawn; and, when well scoured and woven, they surpass any similar colours produced by dyeing, hence great care is taken in keeping each colour, and shade of colour, distinct, so that patterns, such as stripes, plaids, &c., can be woven in the natural colours, and fabrics of great beauty are produced. Unfortunately the demon of cheapness leads too frequently to the substitution of dyed wools in the place of these, and the result, although pleasing when the price is paid, by no means equals expectation after a short use. Another

quality of the alpaca wool is its extreme softness, and a pleasing though not very bright lustre. When speaking of sheep's wool, we said that of the alpaca partook of the nature of hair and wool; it does so in being much less crisp, and although not straight, it is waved in much larger curves than in wool. Figs. 3 and 4 show the relative curvings of alpaca and sheep's wool, and Figs. 1 and 2 show their scaly structure. The portions represented in these two figures are equal to the small portions marked off at top, Figs. 3 and 4; it will thus be seen that



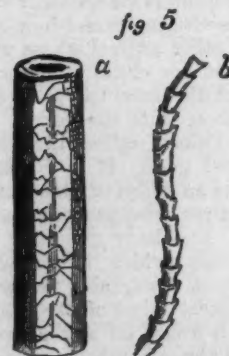
the scales and the curves are both much larger and, consequently, less numerous, in alpaca wool than in that of the sheep.

This produces so great a difference in the woven fabrics, that the alpaca more nearly resembles silken than woollen cloths; and it is peculiarly adapted to light and elegant manufactures, in which softness and a small amount of warmth are required. Such fabrics are supplied by the looms of Halifax, Bradford, and Saltaire—indeed the last-mentioned place is a town which has arisen entirely upon the manufacture of this material. Mr. Titus Salt was the first to develop the manufacture of alpaca wool, about fifteen years ago, and his large and magnificent works now form the centre of the town named after him, and which has sprung up in consequence of his most successful speculation. The Messrs. Foster and Sons, of Black Dyke, near Halifax, have also magnificent mills, giving employment to fifteen or sixteen hundred people, and in beauty of designs and excellence of fabric competing most successfully in the foreign markets with the previously-mentioned firm. Alpaca fabrics of the highest class are amongst the most beautiful productions of our looms, and the manufacture is especially, and almost exclusively, English, except that a certain quantity of yarn of our manufacture is exported to the Continent. Nevertheless, the great consumption of the fabrics is not in Great Britain; France, Italy, Germany, and America, especially South America, are our chief customers, it being particularly suitable to climates less severe than our own.

The allied species (*Llama vicugna*), which yields the vicugna, or vicunia wool, is not so well known, nor is its fleece so much used; it is also an inhabitant of the Peruvian Alps, where, unlike its congener, it has ever roamed untamed, and beyond man's power to domesticate. This alone is sufficient to ensure its rarity, for, like the chamois of the European Alps, its wild and shy habits, and its fleetness, render it necessary that the sportsman shall be both courageous and skilful, to follow it to its haunts and get within shooting range. It has been brought to Europe, and in our Zoological Gardens and other places has shown that, under proper care, it is not very difficult to domesticate it. The general colour of the wool is a pretty fawn, or light brown, and it possesses a most remarkable softness to the touch. White ones occur, but very rarely; the first were discovered by the Spaniards in

1799, on the ridges of the Andes, above the snow line at San Antonio de Lipes, and a few others have been observed since. For some time after the conquest of Peru, cloth made of vicunia wool was extremely fashionable in Madrid and in France, but its costliness limited its use entirely to court dresses. Great restrictions were placed on the export of the wool from Peru by the Spanish authorities, and in 1636 a royal ordinance expressly forbids its export to any country but Spain, in that decree the prohibitory laws of our own country are quoted as a reason for this exclusiveness. England has left such laws in the very horizon of the past; Spain remains rigidly moored to them, but has lost control over the products of Peru, which are every year rising in importance. The Peruvians, at the time of the conquest, obtained the vicunia wool by the slaughter of the animals, and this was effected by hunting and driving them into enclosures; they styled these hunts *chacos*, and they were favourite field sports of the natives, being regulated by especial laws established by the Incas. The wool is still obtained in the same way; but instead of that courtly race of nobles whose *chacos* resembled the *battues* of European courts, before the days when the champions of the Cross deluged the land with human blood, there now remains but a few semi-barbarous half-breed Indians to track the vicunia, and collect its wool for European manufacturers. France for more than a century has used a small quantity of vicunia wool, and has made great but unsuccessful efforts to naturalise the animal. The wool now chiefly comes to England; and as it is suitable to the same machinery as alpaca and mohair, our manufacturers have an advantage which they are turning to good account. The fabrics made from vicunia wool are exquisitely soft to the touch, but they want the lustre and variety of colour of the alpacas, and this, with the very limited supply, renders its applications of minor importance.

The patient camel which carries the tent and the whole worldly possessions of its Arab master across the desert plains, also furnishes the material for that tent, and for much of its master's clothing. The camel is closely allied to the sheep and alpaca; indeed, the latter in size and general appearance holds an intermediate position, appearing to connect together the small sheep with the larger camel; but we are more accustomed to hear of camel-hair than of camel-wool, the former being chiefly used in this country, and its application to the manufacture of artists' hair-pencils being familiar to us from earliest childhood. The camel, however, is well clad with wool, amongst which the hairs are scattered, and when shorn, the hairs have to be carefully picked out by hand from the much more abundant wool. The former of these is



straight, cylindrical, without a scaly surface, but with markings indicating a rudimentary scaly structure, Fig. 5, a; the latter has all the distinctive characters of sheep's wool,

namely, a crisp waviness and semi-detached scales, giving the surface a serrated appearance, Fig. 5, b. It is generally of an uniform reddish brown colour, and sometimes of a mouse-colour: occasionally a white variety is reared in Persia, which is much valued. It is very soft, equalling many good sorts of sheep's wool, but inferior in this respect to the silky alpaca wool. Of course it is easily spun and felted. The thick woolly covering of the camel serves the opposite purpose to that of the sheep dwelling in cold or temperate climates, for as a non-conductor of heat, it keeps the creature cool, and protects him from the burning heat of the sun. Once a year it is cast naturally, and replaced by a new growth. At the casting time the Arabs and Tartars who collect the wool pull it off the animal; it is never shorn as in the case of the sheep. There is much difference in quality, according to the age of the animal, and other circumstances, and the coarser kinds from the older animals are used for inferior purposes. Possibly the employment of this material may be as old as that of sheep's wool. Ctesias, a Greek physician in the employ of Xenophon, writing in the fifth century B.C., distinctly says, that in Persia the priests and other high dignitaries were clad in robes of camel-hair, which was as soft as the celebrated fleeces of Miletus. In the New Testament we read in Matthew, "And the same John had his garment of camel-hair;" and in Mark, "And John was clothed with camel's hair;" and these allusions to the nature of his clothing are clearly for the purpose of indicating the common and unpretending nature of the material. Those rich brown cloths used for awnings, tent-covers, and for bournouses by the natives of North Africa and parts of Egypt, which harmonise so admirably with the arid scenery, and are consequently so very picturesque, are made of this material, which is never dyed. Our brave soldiers, too, became very familiar with it in the brown cloths of the Russian uniforms in the Crimea; for this last purpose vast quantities are manufactured by the Tartar women of the Crimea, and large imports take place from Chinese Tartary into Russia and China, where it is also worn. Fine and inferior cloths of camel-wool are manufactured at the Roomiantsof Factory, in Korsun, government of Simbirsk, for the use of the officers and men of the Russian army; the former, which are called *vigogne*, a corruption of *vicunia*, are extremely fine and soft, and closely resemble in colour and texture the vicunia cloths, which were so much in vogue amongst the gallants of the courts of Madrid and Versailles at the end of the sixteenth and beginning of the seventeenth centuries. In this country it has been a little used during the last ten or twelve years, and some exceedingly beautiful fabrics have been made of it, but they are by no means common, and even the wearers are probably unconscious that they are wearing camel-hair cloth.

The only other animal whose wool is extensively used for clothing purposes is the goat, but not the common goat of our hills and mountains; it is the variety inhabiting Nepal and Thibet, called the Changra, or greater shawl goat. It is domesticated in Thibet, and is an object of great consideration with the natives, who pay much attention to its culture. The body generally is covered with long hair, which is mixed with an undergrowth of remarkably fine wool. This wool is the great object of the husbandman's care, and it is pulled off at the proper season and sent to the manufacturers in Kashmir, where it is worked up into those shawls which for ages have been regarded as miracles of beauty and fineness. Eastern writers have exhausted their luxuriant language in describing these Art-productions of the beautiful

valley. In the Mahá-Bhárata, a Sanscrit book written 200 years B.C., the tribute which was brought to Gundeshthira, the eldest of the Panda princes, is described as consisting of woollen shawls embroidered with gold.

Of such importance were those shawls in the reign of the Great Mogul, Emperor Jelâleddin Mohammed Akbar, that he gave personally much attention to their manufacture; and Mr. Francis Gladwin's celebrated translation of the statistical account of the empire by Akbar's grand vizier, Abulfazl, in his work called "Ayeen-Akbery," gives us very interesting particulars concerning the precious shawls. Thus, for instance:—"His Majesty has ordered four kinds of shawls to be made. First, *Toos affee* (grey affee), which is the wool of an animal of this name, whose natural colour in general is grey, inclining to red, though some are perfectly white, and these shawls are incomparable for lightness, warmth, and softness. Formerly they were made of wool in its natural state, but his Majesty has had some of them dyed, and it is surprising that they will not take a red colour. Second, *Sufed-alcheh* (white alcha), which they also call *Terehdar*. The natural colours of the wool are white or black, and they weave three sorts, white, black, and grey. Formerly there were not above three or four different colours for shawls, but his Majesty has made them of different hues. Third, *Zerdozee* (gold-leaved), and others, as *Goolabtun* (rose-body), *Kesheede* (worked, probably embroidered), *Kulgha* (pine-shaped), *Bandhemim* (spotted), *Cheet* (like chintz), *Alcheh* and *Perzdar* (with a nap). Fourth, from being in short pieces he had them made long enough for *jamehs* (or gown-pieces). The shawls are classed according to the day, month, year, price, colour, and weight, and this manner of classing is called *Missel*. The Mushrif after examination mark the quality of each on paper affixed to its corner. All those brought into the palace on the day of Ormuzd of the month Ferirdin (10th March) are preferred to those received afterwards of the same fineness, weight, and colour, and each is written down in order.

"Every day there are received into the store the following kinds:—*Toos*, grey; *Sefed*, white; *Lakereen*, red-golden; *Nareengee*, orange; *Gulpumbek*, rose cotton; *Sendeley*, sandalwood; *Badamee*, almond; *Arghuwanee*, bright red; *Anaby*, musk perfumed; *Assely*, pure; *Gulkaanee*, cock's-comb colour; *Sibekey*, light; *Alifee*, marked with alifs, or sprigs; *Festoky*, sea-green; *Pezhgul*, a Turkish wood; *Goolkhear*, spotted; *Nezybereen*, spear-head pattern; *Asmany*, sky colour; *Goolabee*, rose; *Kulghy*, pine-shaped; *Aby*, watered; *Zytoony*, olive-coloured; *Segevy*, liver-coloured; *Zem-roody*, emerald; *Benefsa*, violet; *Fakhtehy*, ring-dove coloured; and from this account of one day may be formed an idea of what is done in the course of a year.

"Formerly shawls were but rarely brought from Kashmir, and those who had them used to wear them over the shoulder in four folds, so that they lasted for a long time. His Majesty has introduced the custom of wearing two shawls, one under the other, which is a considerable addition to their beauty.

"By the attention of his Majesty, the manufacture in Kashmir is in a very flourishing state, and in Lahore there are upwards of a thousand manufactories of this commodity. They also make an imitation of shawl with the warp of silk and the woof of wool, and this kind is called *mayan*. Of both kinds are made turbans."

This slightly altered quotation from the "Ayeen-Akbery," written shortly after the

* Probably the origin of the familiar Bandanna handkerchiefs; and the following word, *Cheet*, as likely originated the chintz of modern times.

middle of the sixteenth century, gives a vivid idea of this remarkable manufacture; and taking this in connection with the allusion to these shawls in the much earlier writing, Mahá-Bhárata, above mentioned, and the fact that they are still the most costly garments in the world, we have a most striking proof that fashion has no chance against even a garment which is conceived in good taste, and which bears unmistakable evidence of high artistic merit both in colour and in design. The finest Kashmir shawls are often sold for from 1,500 to 2,000 rupees, or £150 to £200, at the manufactories; whilst the best European imitations will rarely fetch a fourth of that sum.

Another kind of goat's wool, called *mohair*, derived from the Angora variety of the common goat, has been very largely imported of late years, and in the length of its staple and its silky softness, it greatly resembles alpaca; it has, however, a much brighter lustre. Its colour is a beautiful white; indeed, properly held by the side of silk, it would not be easy to distinguish one from the other.

The Angora goat is a native of the mountains in the interior of Asia Minor, in the neighbourhood of Angora, the Ancyra of the ancients, and it must be raised in vast numbers, as the quantity of wool consumed by this country alone is very large. The Turks also use it largely; indeed, the fine white woollen cloths formerly known as camlets, were of Oriental origin, and received their name from being made of yarn spun from this wool, which in Arabia is called *Chamal*, "fine." The skins are also very valuable, as when properly tanned they constitute the real morocco leather.

These are the chief wool-producing animals which contribute to form the clothing of mankind: many others, however, are useful, and are used for the same purpose. It is not, however, within the scope of the present article to notice their points of interest: the only other animal fibre we shall describe is the very important one, silk, which is of a totally different nature to those already mentioned.

Silk, the most beautiful of all fibres used for weaving, is an animal secretion, peculiar to the division of the animal kingdom to which insects belong, though not to insects themselves, because spiders, which belong to another order of the articulate division, are also provided with an analogous secretion. The general history of the silk-worm is too well known to need description here, but it is necessary to describe the peculiar organs which yield this marvellous produce, which

fig 6

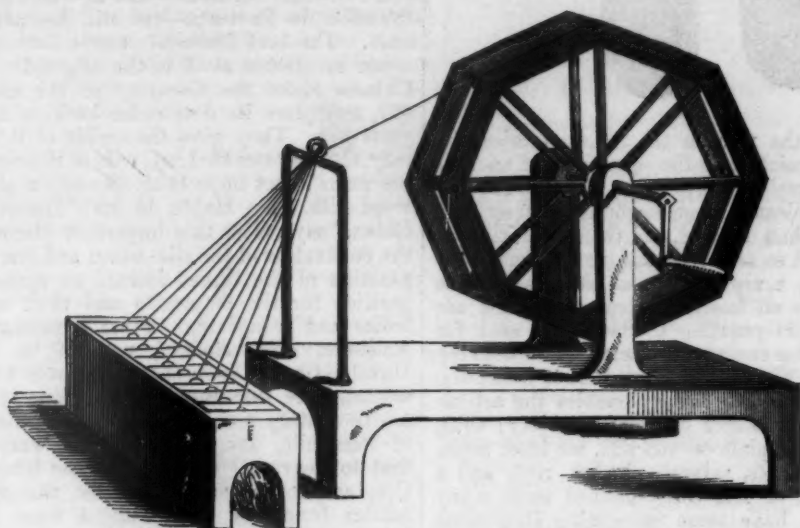


is only found in the larva or caterpillar state of the animal, and is not limited to one, but is common to many species of insects, all

belonging to the order, *Lepidoptera*, or Butterflies, and to that division of the order which are commonly called *moths*. The silk-secreting moths are all furnished with the glands called by physiologists, *sericteria*, which are of very large size, being at the time just previous to the emission of silk, equal, in the common and some other silk-worms, to a

third of the whole body. These curious glands are represented in Fig. 6, which shows them as they appear when removed from the body, and washed free of fatty and other adherent matters. Of course these organs lie much more compactly *in situ*. The true *sericteria* or reservoirs of secreted silk are shown at c c. The portions which have the

fig 7



secreting power are the convoluted tubes, n n, which are placed on the surface of the thicker glandular parts, and they draw up from the alimentary canal the necessary elements of the silk, which is, when in the *sericteria*, a very fluid matter. n shows the delivery-tubes of the glands, joining together in the throat of the animal, and forming one open point, A,

which is called the *spinneret*, and through this, which is an inconceivably small opening, the silk is emitted, and hardens instantly on exposure; but, before it passes from the mouth, it receives a coating of saliva from the salivary glands, e e, which has a peculiar gummy character, and remains adhesive for a short time after its emission; hence, when

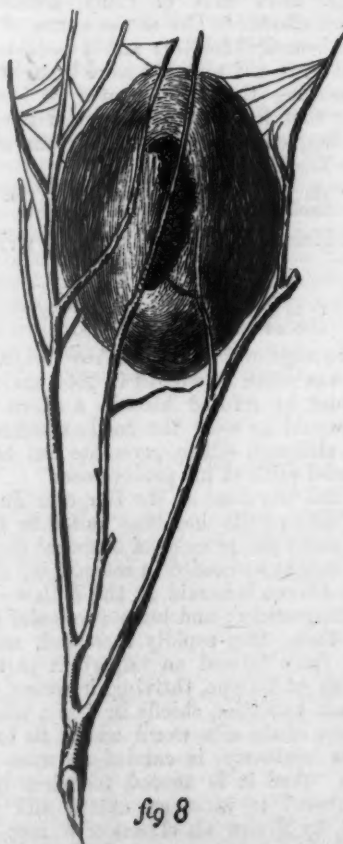


fig 8



fig 9

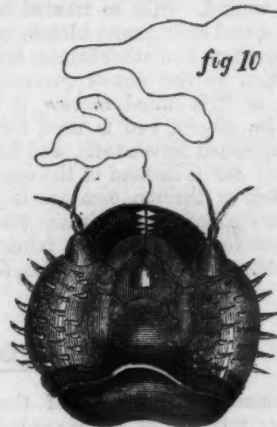
the animal passes the thread of silk round and round, and backwards and forwards in spinning its cocoon, the thread adheres wherever it touches another portion, and in the end the whole is firmly connected together. This gummy saliva plays a very important part in the economic history of the silk; for, as silk is one continuous thread, and is wound

off as such from the cocoon, and is not only much too thin, but probably much too smooth for the weaver's purpose, therefore it is usual to wind off a number, usually ten or twelve at a time, and for this purpose they are put into a basin of hot water, which softens the gum and thus liberates the thread. The fibres of all the cocoons being brought together

soon after leaving the hot water, adhere, and form one twisted thread, still finer than a hair, and this is carried so far as to harden and dry by exposure to the air before it reaches the reel upon which it is wound; without this precaution the thread would adhere on the reel, and spoil the whole winding. The water in the basin or vessel which holds the cocoons is kept hot with a few pieces of burning charcoal placed below it, as seen in Fig. 7, which gives the whole arrangement of one of the simplest contrivances, such as is used in India, China, Japan, and many parts of Italy. Much more complete mechanism is in use in France, and is gradually making its way in other silk-producing countries of Europe.

There is a peculiarity about the cocoon itself which needs explanation, in order to understand all the applications of silk. When the caterpillar begins to spin its silken house, it chooses some suitable position; this naturally is amongst the smaller twigs of the trees upon which it lives; but in the domesticated state a variety of arrangements are made to meet this want, amongst which a very common one is a small dry branch, as in Figs. 8 and 9, which show one begun and one finished. It begins its work by emitting the silken thread in an adhesive state from its mouth, Fig. 10—which

fig 10



gives a view of the underside of the head, and the silk issuing from the mouth—and attaching it to a point in the extreme circumference of the intended cocoon; its body is so poised that it can move its head and the fore part of its body freely in every direction; it therefore makes out a thin outline with threads wide apart, and gradually working on the inside, distributes them closer and closer together, until it gets to what may be called the second layer of silk, which is arranged much more evenly, and with the threads closely and compactly wound one within the other, shutting out light and air almost. This seems to exhaust the best portion of the silk, for there occurs a third layer, which is of a different texture, being finer, and so compactly adherent as to form a sort of bag not unlike the husk of a grape, and very tough, and downy both inside and out. The French *sericulturists* call the outermost layer *La Veste*, the middle or principal one, *Du Paquet*, and the innermost one, *Du Duvet*. Examined externally, the cocoons indicate no such divisions except in some varieties in which the *veste* is very loose; usually they present the appearance shown in Fig. 11, which represents four varieties of good Italian cocoons. In all cases the *veste* portion must be removed before beginning to wind, and it is taken off with care by the operator, who scratches it off with a little instrument made for the purpose; it is thrown aside in a lumpy condition, from its wet gummy state causing it to stick together whilst in the workmen's fingers; the *paquet* is then wound off, and the remaining *duvet* is thrown aside with the *veste*. These, under the name of *silk-waste*,

were formerly of no use except for packing material, or for cleaning machinery, &c. They are now turned to admirable uses, being carded like wool, and afterwards spun into yarn, and

then woven into excellent fabrics, which are soft and durable as well as cheap. This application of silk-waste has been of great value to this country, where it has been

fig 11



largely developed with great profit to our manufacturers.

The silk wound off from the *paquet* is, as before described, always made up of several cocoons, and although even then far finer than a hair, is much loaded with the gummy saliva, which makes the fibre harsh and irregular; hence it has to pass through another operation called *throwing*, by a class of operatives who are called *silk throwsters*. Their work consists in unwinding the skeins of *raw silk*, the result of the first winding, and passing the fibre through small smooth apertures, which cleanse it as it runs through to the reel upon which it is wound. Silk so treated is called *dumb-singles*, and of it gauze, blonde, common silk handkerchiefs, and other fabrics are made. If in addition to the above processes it is twisted, or, as it is called, *thrown*, it is then called *thrown singles*, and is used for plain-woven silks, called broadstuffs, and for plain ribbons, &c.; but if instead of the one thread being twisted or thrown, two are treated in this way, or *doubled*, it constitutes *tram silk*, which is used for the finest silk fabrics, such as velvets, Gros de Naples, brocades, &c., but

only for the weft in the richest fabrics, the warps consisting of the silk advanced another stage, namely, to *organzine*, which is the raw silk first cleaned, then rewound, then spun or twisted, then doubled, and then again thrown or twisted so as to resemble, under a magnifying-glass, a rope of several strands. These terms are all familiar in commerce, and are not a little puzzling to those who seek for information concerning them. The weaving of silk is like that of other fibrous materials, but its exceeding beauty enables the artisan to produce fabrics of greater variety; thus, besides the plain-woven silk, we have satin, glacés, moirés, velvets, plushes, reps, and a vast host of less easily-defined sorts, many of which have some unmeaning shop name as their chief distinction. Satins are woven so that only as many of the warp threads are brought to the surface of the fabric as will hold the weft together; thus a large proportion of the latter is laid on the top of the web, and has its fine silky lustre unbroken by the alternate crossings of the warp, as in the transverse section shown in Fig. 12, where the continuous line represents the warp,

fig 12



and the round dots sections of the weft, threads; every thread of the warp is in turn brought in, so that the fabric is strong and compact. In plain weaving, such as broad-

stuffs, Gros des Naples, &c., the weft regularly alternates with the warp, as in Fig. 13. In *glacés* the weft is white and the warp coloured, and as the silk is semi-transparent,

fig 13



the white is reflected through the coloured silk, and gives that icy brilliancy peculiar to those fabrics. If, however, a coloured weft is used of a different tint to that employed in the warp, then the one colour is reflected through the other, and produces the peculiar appearance called *shot*. If a thick cotton weft is used with a silk warp, each shoot is ridged or fold-like; hence the French term *repli*, which our drapers have converted into *rep*. If a piece of woven silk be sprinkled with water, and folded so as to keep the

wetted surfaces together, and then submitted to great pressure between rollers, it receives the peculiar *watered* appearance which is the distinguishing feature of silks called *moirés*. In velvets and plushes (*peluche*, French), besides the ordinary warp and weft thread, there is a second warp, the threads of which are placed so as to alternate with the ordinary ones, but they are arranged so loosely that between every shoot of the weft they can all be taken up and made to form loops (Fig. 14, a) over a small grooved rod of brass (Fig. 14, b)

fig 14



which is inserted. When the whole of the loops across the web are made, the brass rod is covered; the weaver then takes a small knife and runs it along the small groove on the top of the brass rod, and thus cuts through the middle of the loops, leaving each as two free ends. These constitute the pile of the velvet. Plush is made on the same principle, although some of the details differ, especially the size of the loops, which are made on a much deeper piece of brass; hence the pile is very much longer, and lies down like hair on a skin; besides which it is not taken up so

regularly as in velvet. In addition to these varieties of surface, which are not confined to silk fabrics, although best adapted for them, the extreme brilliancy of the colours which can be imparted to silk renders it *par excellence* the material best suited for surface decoration, either by ornamental or pattern weaving, such as figured stuffs, brocades, or raised patterns, or by embroidery, and nothing gives such fine scope to the taste of the designer. Hence, too, silk is, of all other materials, the most elegant, and with proper management the most picturesque.

Its history is remarkable, for although known from very remote times by the Chinese, it was comparatively late in coming to the knowledge of Europeans. In the Bible silk is mentioned in Ezekiel xvi. 10, 13, but scholars are generally agreed that there is no proof that the word in the original rendered *silk* in the translation really means it, and strong reasons exist for supposing it does not; and two other allusions—one in Genesis and the other in Proverbs—are still less admissible. The best Hebraists assert that it is never mentioned at all in the original. The Chinese claim the discovery of the use of silk, and place its date as far back as 2,600 years B.C. They give the credit of it to a lady, the Empress Si-Ling, wife of Hoang-Ti; her name is not improbably the origin of the word silk. Du Halde, in his "History of China," says, after this important discovery, the cultivation of the silk-worm and the preparation of the thread formed an agreeable pastime for the empresses and their court ladies and attendants. From a passage in Aristotle, *Hist. Animal*, v. c. 19, p. 850, Duval Edit., we learn that silk, but not silk-worms, were introduced into Europe in the fourth century B.C., and that the fair fingers of Pamphile, daughter of Plates, were the first to weave it. This was in the island of Cos, and for a long time after, the silken fabrics from the Coan looms were held in very high esteem. But they were very rare and costly, and had made so little way, that when the Romans saw the silken banners of the Parthians, 54 B.C., they regarded them as marvels of costly Art. From this time, however, silk is frequently mentioned, but only in such a way by poets and historians as to show that it was the greatest of all luxuries in dress. From the time of Virgil until that of Pliny, almost every author alludes to Cos as the source of all the most beautiful fabrics; and it is evident that great taste and nice Art were brought to bear in making them. Moreover, it is equally clear that they were constructed like gauze, and frequently mixed with threads of gold; thus Tibullus writes—

"Illa gerat vestes tenues, quas femina Coa
Texuit, auratus disposuit que vias."

And Horace, in Satire I, ii., 101, writes—

"Cois tibi pæne videre est,
Ut nudam."

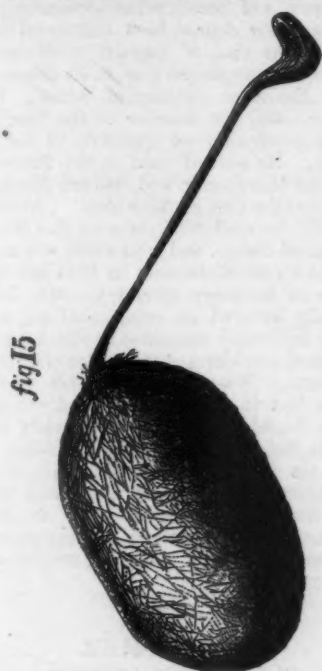
("As if uncloth'd, she stands confess'd
In a translucent Coan vest.")

In the reign of the Emperor Aurelian, A.D. 270, silk was worth its weight in gold, and on that account he refused his wife a silken shawl; nor would he wear the costly material himself, although silken garments had been the especial pride of his predecessors.

Until the time of the Emperor Justinian, A.D. 530, no silk had been raised in Europe; but under the promise of a reward from him, two monks succeeded in introducing the eggs from China, it is said in the hollow of their walking-sticks; and being successful in rearing them, they rapidly increased, and have ever since formed an important part of the wealth of Europe, thriving, however, only in certain localities, chiefly in Italy, where the culture of the silk-worm and of its food, the white mulberry, is carried on upon a vast scale. And it is needed, for when it is remembered to what an extent silk is now used, by almost all classes of women, and to some extent by men,—and when it is also borne in mind that it requires the work of at least three thousand insects to make one silk gown,—it will not excite surprise that this country alone consumes more than fifteen millions of pounds of *raw silk*, that is, silk of the first winding, which represents one hundred and eighty million pounds of the cocoons before winding. Italy alone produces over

five millions of pounds of *raw silk*, and under its improved political condition this branch of its industry is largely increasing.

It is not within the limits of this article to enter into full details of the history of silk and the silk-worm; hence we omit the mention of the other species of silk-worms which have excited the attention of sericulturists of late. Suffice it to say that no very satisfactory results have yet been obtained, except in the case of the large wild species of India, the tusseh-moth, the cocoon of which, Fig. 15, is four times as large as



the average size of the common silk-worm. It is collected from certain trees, to which it is attached by a curious stalk with a ring, as seen in the engraving. The thread is coarse, but for some purposes it answers well, and makes a good and durable material, used for lining coats, &c.

A complete history of the silk-worm and its congeners would be as full of interest as the most exciting narrative; and no romance can rival in strangeness the fact that the secretion of two glands in the body of a small caterpillar yields the most coveted and most beautiful material, in which the fairest part of creation delights to be clad. Verily

"Truth is stranger than fiction."

ART IN CONTINENTAL STATES.

ROTTERDAM has lost its greatest ornament—its museum. On the night of the 16th of February, a fire broke out in the upper story of the building, and in a few hours the valuable collection of paintings, porcelain, &c., was destroyed by the flames. In 1847, Judge Boymans, of Utrecht, bequeathed to the city of Rotterdam his collection of paintings, which, though amounting only to twelve in number, were of great value, and were accepted by the municipality as the nucleus of a museum which it was determined to form. A liberal sum was voted by the town council for the purchase of pictures, &c.; and, as time passed on, the collection considerably augmented, till it amounted to four hundred and fifty paintings and numerous rare specimens of Japanese porcelain. Among the former were three by Backhuysen, one by Jan (Velvet) Breughel, three by Crayer, five by Cuyp, two by Durer, one by Hobbins, three by Koekoek, one by Frans. Mieris, four by Mirevelt, two by Ostade, one by Paul Potter, three by Jacob Ruysdael, five by Schelffont, four by Jan Steen, three by David Teniers, two by Adrian Van de Velde, two by Rembrandt, two by Weenix, three by Philip, and two by Peter, Wouvermann. The fire progressed so rapidly that only one hundred and fifty paintings were saved, many of them in a damaged state. The basement hall was used for the School

of Design, and all the models, &c., of that institution, as well as the sculpture in the museum, and the Japanese porcelain, were destroyed. The building was erected in 1662, and during many years was the palatial residence of the counts of Schieland; it was moreover associated with many interesting historical events. The collection was insured for £25,000—a sum much below the value of the treasures destroyed. Probably had the fire-engines been of a less defective character a much greater number of the paintings might have been saved. The cause of this calamity is at present unknown.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

THE LATE J. D. HARDING.

SIR,—You have always justly admired, and given prominence in your Journal to, the works of this eminent artist, and I feel no apology need be offered for addressing you on a subject which I am certain you will do your utmost to promote.

I would respectfully suggest that every teacher of drawing and every Art-student should be solicited to subscribe a small sum—say a half-crown each—for the purpose of erecting a monument to the memory of this distinguished painter, whose life was so usefully employed in promoting Art-education both at home and abroad. Such a proposition once made, will unquestionably meet with favour from one end of the kingdom to the other, and I know of no better medium than *The Art-Journal*, with its wide circulation, for soliciting the aid necessary for the object proposed.

Penzance.

HENRY WILLIAMS.

[The proposition of our correspondent is one that ought to receive wide and cordial support; and there is no reason why the subscription should be limited to the sum mentioned in his letter, from those who can afford, and are disposed, to give more. The artist who has done so much as Mr. Harding did to spread the knowledge of Art throughout the world, deserves such a record of his services as is here suggested.—ED. A.J.]

CANADIAN PHOTOGRAPHS.

SIR,—Under the head of "Canadian Photographs," in your February number of *The Art-Journal*, you make mention of R. S. Duncanson as a Canadian artist. He was born in Ohio, of Scotch parentage, and has resided in Cincinnati up to the present time, with the exception of a short interim spent in Italy and this country; he is therefore an American artist, and not Canadian, as you have by mistake named him. He painted the 'Lotos-Eaters' in 1861; after exhibiting it in companionship with 'The Tornado,' the two were sent to Canada for view, *en route* for this country. By an accidental circumstance he was unable to carry out his intentions, and the two paintings have remained in Toronto, Canada West, till, I believe, the present time. They are both large pictures, about seven feet by four. 'The Tornado' depicts the fearful ravages of a western tornado, sweeping in wild havoc across the prairies and forests of Illinois and Indiana—full of force, truth, and good colouring. Besides these he has lately—within these two or three years—painted a replica of the 'Lotos-Eaters,' a view of Niagara, 'The Prairie on Fire,' and 'Ebone,' an ideal view of the Vale of Ida, Mount Gargarus, and the Trojan city in the far distance. This I consider his finest work. All these paintings are of nearly the same dimensions as the 'Lotos-Eaters.' He has also painted several views on the upper waters of the Mississippi, and the 'Falls of Minnehaha,' and a few small scenes from the ideal. For all these paintings he has, to my knowledge, made no preliminary sketches, but works out the design in his brain, and then places it by his brush on the canvas. He is one of the most rapid painters I have met with; his largest works have been begun and finished in ten days, perhaps not at work on them only, but on others during the same time. Several of his works were purchased, I believe, by the Marquis of Westminster. When I left Cincinnati in last May, he then fully intended coming to this country for a home, bringing his large paintings with him for exhibition.

EDWARD RADFORD.

Irlam, near Congleton.

OBITUARY.

WILLIAM DYCE, R.A.

THE note appended to a short paragraph in our last number, referring to the severe illness of Mr. Dyce, announced his death: it took place at his residence at Streatham on the 14th of February. In him the country has lost a painter who had a consummate knowledge of his Art, and a reverence for its highest expression; and the Royal Academy has lost a member whose general qualifications added dignity to the whole body, and aided in no slight degree to uphold its position among the learned societies of Great Britain. We are not prepared to say whether, had Mr. Dyce survived Sir Charles L. Eastlake, he would have been elected to succeed him in the president's chair, but certainly there is no one among the academicians who, on the ground of fitness, could have put forth a stronger claim to the suffrages of the members.

Those of our readers who may feel interested in the history of this artist and his works, will find it sketched out at considerable length in *The Art-Journal* for October, 1860, Mr. Dyce himself having furnished the writer with such memoranda as the latter required for his purpose. Since that year he exhibited only once at the Academy, in 1861, when he sent 'George Herbert at Bemerton,' and 'A Portrait,' the former picture received ample comment from us at the time of its appearance.

It is now nearly sixteen years since he commenced the series of frescoes, illustrating the legend of King Arthur, in the Queen's Robing Room in the Houses of Parliament. The subjects completed are 'Religion,' or the vision of Sir Percival and his company; 'Generosity,' Arthur, unhorsed, spared by his enemy; 'Courtesy,' or Sir Tristram; and 'Mercy.' The largest of the series, 'King Arthur's Court,' is left unfinished, and it is this incomplete work which has caused so much discussion of late. It is greatly to be lamented that the state of the artist's health compelled him to desist from a task which his previous undertakings showed him to be peculiarly fitted to carry out. How far the anxiety occasioned by his works at Westminster may have hastened his death, it is impossible to say; but there is no doubt that the labour inseparable from these fresco-paintings and the ungenial atmosphere of the apartments at certain seasons of the year, acting on a constitution not too robust, contributed to the disease under which he ultimately sank.

Mr. Dyce was a learned artist rather than one of great original genius: a thorough theoretician, well versed in all the dicta of Art and its technicalities, from the simple rudiments of ornamental design—a subject to which in earlier life he had given much attention—to the construction of a grand historical picture. His easel pictures, of which 'Joash shooting the Arrow of Deliverance' is, perhaps, his finest historical work in oils, are finished with the utmost delicacy of handling in all their details. 'St. John leading home the Virgin,' though a small canvas, is characterised by intense feeling and great power of expression; it must always take rank with the most esteemed productions of the English school in sacred Art. The tendency of Mr. Dyce's mind inclined strongly in the direction of religious subjects, as was evidenced by the interest he took in matters ecclesiastical, whether they related to the church itself or its services: his frescoes in All Saints', Margaret Street, are examples of the former, and the establishment of a society for the performance of ancient church music is a proof of the latter.

His resignation, in 1844, of the positions he held—first, as Superintendent and Secretary of the entire Department, and next as Inspector of the Provincial Schools of Design—as what are now known as the Schools of Art were then called,—was an irreparable loss to these institutions. His intimate acquaintance with the practice of the continental schools, and his thorough knowledge of ornamental design, eminently qualified him for the direction of our own. But his counsels were unheeded and his actions thwarted by influences against which he felt unable to contend, and he therefore relinquished his post. Had he continued to hold it on independent

terms, no one can entertain a doubt that the teachings of the Department would have been followed by far different results than those we now witness.*

Notwithstanding the strong bias of his mind to what may be termed the conservatism of Art—in other words, his mediæval tendencies in painting, architecture, and sacred music—Mr. Dyce took his place with those members of the Royal Academy who desire to see that institution reformed and its borders enlarged. He felt that changes might be effected with advantage to the Academy and with great benefit to the Arts of the country, as well as to that of the profession at large. To lose—and in the vigour of life, for he had not reached his fifty-eighth year—a man of such enlightened views, a painter so sound both in theory and practice, and who to these qualifications added those of a scholar and a gentleman, is a loss not easily repaired.

WILLIAM HENRY HUNT.

The memory of this justly popular artist merits a more lengthened notice than the few lines which appeared in our last number, written upon the eve of our going to press. We are now able to offer some additional remarks to the foregoing.

Hunt's boyish desire to become a painter was, like that of many others, thwarted by his father, a well-to-do tradesman following the business of a tin-plate worker in the neighbourhood of Long Acre; but yielding at length to his son's wishes, he apprenticed the boy to John Varley. Water-colour painting at that period was far different from what we now see it to be; the artists of that day—we are speaking of quite the early part of the present century—were but just emerging from the thin aqua-tint style practised by Hearn, Girtin, and others, but which soon was succeeded by a richer and more luxurious tone of colouring. Varley's best drawings, for example, were those he executed about the years 1814 and 1815; at a later period of his life, when he worked upon grocers' sugar-paper, he changed his manner entirely. But Hunt appeared first as an oil-painter, when in 1807, and some successive years, he exhibited several landscapes at Somerset House, then the *locale* of the Royal Academy; he was then, and till 1815, residing with his master, in Broad Street, Golden Square. In 1824 he was elected an Associate of the Water-Colour Society, and in 1827 a full member of that institution; from this date till the last year of his life he was a regular exhibitor at the gallery, and continued an indefatigable worker in his studio till within a very few days of his death, which resulted from a cold caught while examining the drawings sent by candidates at the recent election for membership.

It seems almost impossible to believe that the same mind and hand which produced those humorous rustic boys and girls, that for so many

years delighted and amused the visitors to the Society's exhibitions, should also have created the marvellous representations of such comparatively humble subjects as a sprig of May blossom, a cluster of grapes, a bunch of primroses, the nest and eggs of a chaffinch or of a hedge-sparrow—the brightest gems hanging on the screens and the walls of the same room—the former class of works so bold in their handling, so broad in their general treatment, so comic in sentiment and expression; the latter, perfect fac-similes of nature, drawn and arranged with masterly skill, worked with a pencil of the most subtle delicacy, and in colour as brilliant as the pigments employed could render them. Art, in such a form, never attained so high a position as in these exquisite little pictures, whose prototypes were culled in the hothouse, from the garden-wall, in the meadows, or plundered from the hedgerow.

There are those who call such Art as Hunt practised "low" art; and, certainly, it is not to be compared, for grandeur, dignity, and great mental power, with historic, or even with the best kind of *genre*, Art; but, as Hazlitt remarks in one of his critical essays, "though I have a great respect for high art, I have a greater respect for true art, and the principles involved are the same in painting an archangel's or a butterfly's wings." That Hunt's fruit and wild flowers—ay, and his chubby-faced boys in round frocks, and girls in pinafores and cotton dresses—are examples of the truest Art, none can deny; and we care not to discuss the question of their admittance into the category of what is generally called "high Art."

LEO VON KLENZE.

Bavaria has to mourn the loss of her most distinguished architect in the person of Leo Von Klenze, who died at Munich, early in the month of February, having attained, to within a few days, the advanced age of eighty years; he was born at Hildesheim, Lower Saxony, in 1784.

To the munificence and taste of Ludwig I., King of Bavaria, Munich owes no small number of her Art-treasures, and Von Klenze was indebted to the monarch for the patronage which has given him so high a reputation. His name is identified with Bavaria and her capital; the city being, in fact, the theatre upon which his genius was chiefly displayed. Like many men with strong early predilections for Art, and who have lived to become celebrated, he had to contend against the feelings, or prejudices, of his parents; the latter, however, yielded to his wishes by allowing him to attend the *Bau Academie* at Berlin, and finding what unusual progress he there made, under Professor Gilly, consented, after a period of about three years, to his visiting France, Italy, and Greece. On returning to his native country, in 1808, Klenze was appointed architect-in-chief to the then King of Westphalia, Jerome Napoleon. When this mushroom monarch was compelled to abdicate his throne by the events of 1814, his architect went to Munich, where he found a liberal and zealous patron in Ludwig, then crown prince. From this period commenced the success that followed all his after career. The great monuments he has left behind in that city are, the Glyptotheca, the Walhalla, the King's Riding-house, the War Office, the Pinacotheka, the Allerheiligen Chapel, and the palace for Prince Maximilian.

In 1834 Klenze was sent by the Bavarian government to Athens, in order to project various improvements and embellishments for the late King Otho; and though it does not seem he did more than make suggestions, one result of his journey was the publication entitled, *Aphoristische Bemerkungen*, which appeared in 1838. Another of Klenze's printed works was *Christliche Baukunst*, a series of designs intended to recommend the Grecian style as one that ought to be exclusively adopted for ecclesiastical architecture.

MR. GEORGE JACKSON.

The late Mr. George Jackson, of Manchester, whose recent and sad death, on the 14th of January, is so generally deplored in Manchester and its neighbourhood, was the son of a highly

respectable London tradesman, who was stucco ornamentist to George IV., and being of an artistic mind, he was reared to the avocation of his father. Some thirty years ago he purposed settling in Glasgow, and on his way, calling at Manchester, was influenced by the principal of a furnishing firm to waive his resolve and establish himself there, at a time when there was great scope for one with his feeling for beauty. The old quaint window-pole, covered with black velvet, and decorated with brass ornaments, was soon replaced by tasteful cornices, and a look of elegance, harmony, and symmetry are now distinguishable in the dwellings of the wealthy; for those living within a radius of twenty miles have mostly, in a greater or lesser degree, been influenced by his taste. For the visit of Royalty to Manchester the corporation employed him in its decorations, viz., the Exchange, triumphal arches, Dutch garden, &c.; and the interior of the Free Trade Hall is a much admired specimen of his ornamentation. He worked hard in the first exhibitions of the Manchester and Salford Mechanics' Institutions (the first of their kind). At Cooper Street, 1857, he read two essays on the necessity of a school of design, and afterwards was actively engaged in its establishment; in 1844 he accepted the office of honorary secretary. Mr. Jackson occasionally lectured on ornamental art, and in 1844 was brilliantly welcomed at the Athenæum, when he read an address on the means of improving public taste. Whoever sought his advice or assistance had it ungrudgingly, and the skilled workman found in him one ever ready to improve his taste and better his condition. Unhappily his business became adverse, and the circumstance so preyed on his mind that it hurried him to a premature end. In manner Mr. Jackson was gentlemanly and congenial, and was possessed of ability bordering on genius.

THE FISHER

(H.R.H. PRINCE LEOPOLD).

FROM THE STATUE BY MRS. THORNYCROFT.

ABOUT two years ago we introduced into our Journal engravings from statues, by Mrs. Thornycroft, of two of the younger female branches of the royal family, namely, of the Princess Helena, in the "character" of *Peace*, and of the Princess Louise in that of *Plenty*. By way of additions to this small Royal Sculpture Gallery we have engraved the statue, by the same sculptor, of Prince Leopold, who appears in the character of a fisher drawing his net to land.

To represent portrait-sculpture under a figure is to invest it with a poetical expression that is always agreeable, though it may detract from its identity with the living model. Such transformations are only permissible under certain conditions. It would be absurd to personify a Wellington as Hector or Ajax, a Nelson as an ancient Norse sea-captain, but it would not be ridiculous to place the *toga* of Cicero on the shoulders of a Pitt or Fox, because the association of the costume with senatorial dignity appears to be almost independent of time and place. The robes of the Lord Chancellor in the Peers', of the Speaker in the Commons' House, of the judges in the courts of judicature, have been handed down, as it were, from the dress worn by the grave senators who sat in the Roman Forum. But admitting every objection which might be urged against the ideal or symbolical representation of adults, the same arguments can scarcely be applied justifiably to that of young persons; here a latitude may be given, which, in the other instance, would not be allowed, and so long as the "thing signified" is not inconsistent with reason and nature, no valid objection can be urged against it, even by those who look at Art from the most realistic point of view.

Mrs. Thornycroft's statue of 'The Fisher' is very carefully and accurately modelled, the attitude is consistent with the action, which brings the muscles into play without forcible development. The likeness of the young prince, who is now about eleven years old, to his royal mother, is most striking. The statue, as are all the works of this clever lady-sculptor, is highly wrought.

* With reference to Mr. Dyce's connection with the Schools of Design, we have been requested to insert the following letter. This we do with much pleasure, well knowing how laboriously and effectively Mr. C. H. Wilson worked in advancing these institutions at their foundation.—ED. A.-J.

"To the Editor of the Scotsman.

"Sir,—Interesting memoirs of Mr. William Dyce, R.A., have appeared in your columns, and in those of the *Athenæum*, in which full justice is done to the talents of that accomplished and admirable artist. In both articles reference is made to a printed letter addressed to the late Lord Meadowbank in 1837, which is thus described in the *Athenæum* :—

"In 1837 he (Mr. Dyce) published a pamphlet on the management of Schools of Design. In this he proposed a scheme for the improvement of the School of the Board of Manufactures, Edinburgh. The pamphlet contained what was probably the most complete scheme for Art-education then known in this country; and by its own merits and the reputation of the author fairly entitled him to hold the office which was immediately offered."

"In both articles the authorship of this letter is exclusively attributed to Mr. Dyce. As that letter, however, bears my signature also, I trust that you will give me an opportunity of explaining that it was a joint production."

"I have always fully acknowledged, not only in fairness, but also in a sincere admiration of the great ability of Mr. Dyce, that to him was due any literary elegance or polish which may have characterised the letter in question; but I took my full share in preparing the matter which it contains, and the portions of it referring to the extension of the school of form, and describing the practice of the old masters, were written by me."

"CHARLES HEATH WILSON.
"Glasgow, Feb. 23, 1864."



THE FISHER

NEW YORK CITY

REPRODUCED BY ALL RIGHTS FROM THE STATUE BY M. M. M. M.

1871

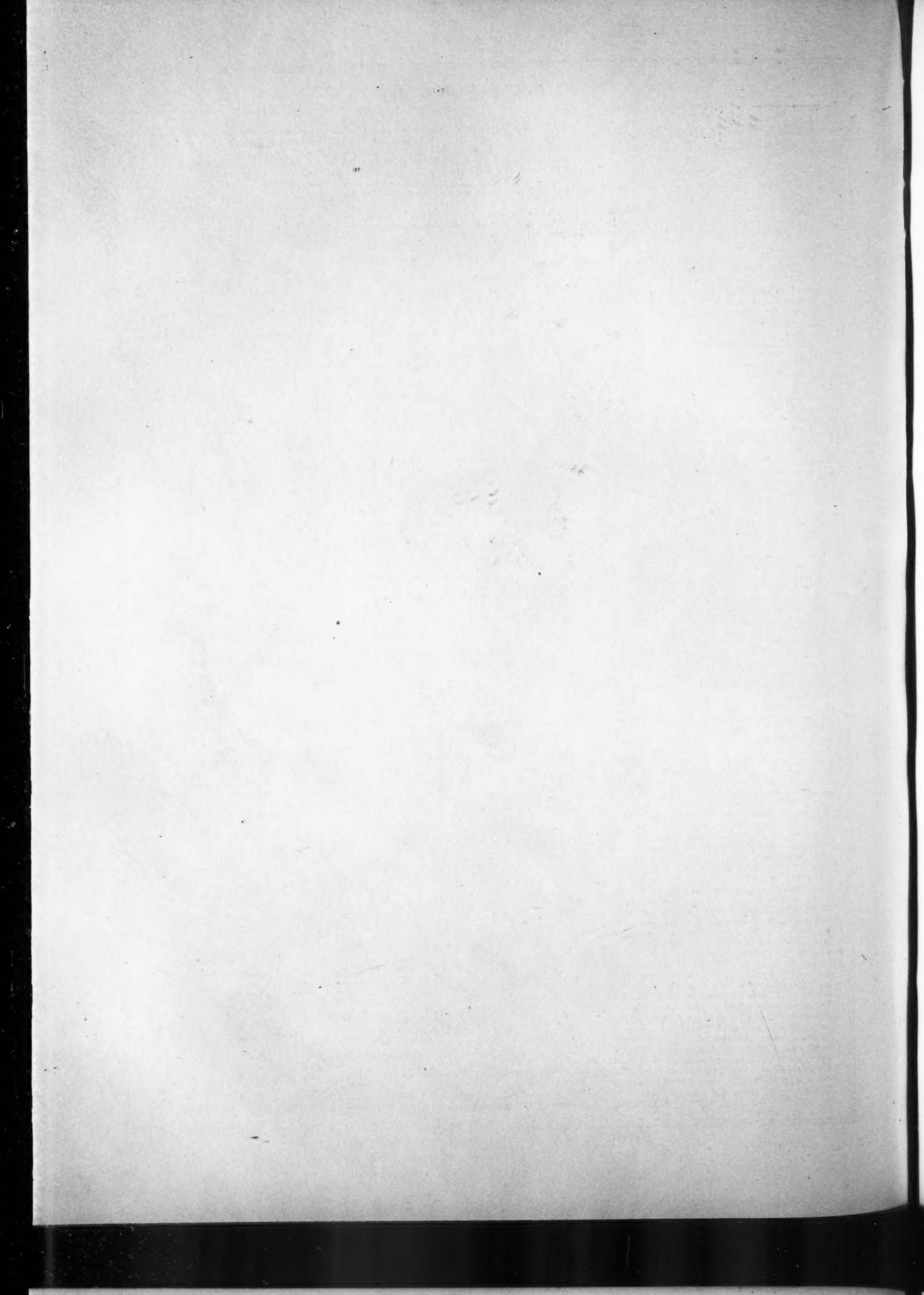
NEW YORK CITY



THE FISHER.

(H. R. H. PRINCE LEOPOLD.)

ENGRAVED BY G. I. STODART, FROM THE STATUE BY M^{RS} THORNYCROFT.



HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER XV.—*Diablerie* in the Sixteenth Century.—Early types of the diabolical forms.—St. Anthony.—St. Guthlac.—Revival of the taste for such subjects in the beginning of the Sixteenth Century.—The Flemish School of Breughel.—The French and Italian Schools, Callot, Salvator Rosa.

We have seen how the popular demonology furnished materials for the earliest exercise of comic Art in the middle ages, and how the taste for this particular class of grotesque lasted until the close of the mediæval period. After the "renaissance" of Art and literature, this taste took a still more remarkable form, and the school of grotesque *diablerie* which flourished during the sixteenth century, and the first half of the seventeenth, justly claims a chapter to itself.

The birthplace of this demonology, as far as it belongs to Christianity, must probably be sought in the deserts of Egypt. It spread thence over the east and the west, and when it reached our part of the world, it grafted itself, as I have remarked in a former chapter, on the existing popular superstitions of Teutonic paganism. The playfully burlesque, which held so great a place in these superstitions, no doubt gave a more comic character to this Christian demonology than it had possessed before the mixture. Its primitive representative was the Egyptian monk, St. Anthony, who is said to have been born at a village called Coma, in Upper Egypt, in the year 251. His history was written in Greek by St. Athanasius, and was translated into Latin by the ecclesiastical historian Evagrius. Anthony was evidently a fanatical visionary, subject to mental illusions, which were fostered by his education. To escape from the temptations of the world he sold all his property, which was considerable, gave it to the poor, and then retired into the desert of the Thebaid, to live a life of the strictest asceticism. The evil one persecuted him in his solitude, and sought to drive him back into the corruptions of worldly life. He first tried to fill his mind with regretful reminiscences of his former wealth, position in society, and enjoyments; when this failed, he disturbed his mind with voluptuous images and desires, which the saint resisted with equal success. The persecutor now changed his tactics, and presenting himself to Anthony in the form of a black and ugly youth, confessed to him, with apparent candour, that he was the spirit of uncleanness, and acknowledged that he had been vanquished by the extraordinary merits of Anthony's sanctity. The saint, however, saw that this was only a stratagem to stir up in him the spirit of pride and self-confidence, and he met it by subjecting himself to greater mortifications than ever, which of course made him still more liable to these delusions. Now he sought greater solitude by taking up his residence in a ruined Egyptian sepulchre, but the farther he withdrew from the world, the more he became the object of diabolical persecution. Satan broke in upon his privacy with a host of attendants, and during the night beat him to such a degree, that one morning the attendant who brought him food found him lying senseless in his cell, and had him carried to the town, where his friends were on the point of burying him, believing him to be dead, when he suddenly revived, and insisted on being taken back to his solitary dwelling. The legend tells us that the demons appeared to him in the forms of the most ferocious animals, such as lions, bulls, wolves, asps, serpents, scorpions, panthers, and bears, each attacking him in the manner peculiar to its species, and with its peculiar voice, thus making together a horrible din. Anthony left his tomb to retire farther into the desert, where he made a ruined castle his residence; and here he was again frightfully persecuted by the demons, and the noise they made was so great and horrible that it was often heard at a vast distance. According to the narrative, Anthony reproached the demons in very abusive language, called them hard names, and even spit in their faces; but his most effective weapon was

always the cross. Thus the saint became bolder, and sought a still more lonely abode, and finally established himself on the top of a high mountain in the upper Thebaid. The demons still continued to persecute him, under a great variety of forms; on one occasion their chief appeared to him under the form of a man, with the lower members of an ass.

The demons which tormented St. Anthony became the general type for subsequent creations, in which these first pictures were gradually, and, in the sequel, greatly improved upon. St. Anthony's persecutors usually assumed the shapes of *bond fide* animals, but those of later stories took monstrous and grotesque forms, strange mixtures of the parts of different animals and of others which never existed. Such were seen by St. Guthlac, the St. Anthony of the Anglo-Saxons, among the wild morasses of Croyland. One night, which he was passing at his devotions in his cell, they poured in upon him in great numbers; "and they filled all the house with their coming, and they poured in on every side, from above and from beneath, and everywhere. They were in countenance horrible, and they had great heads, and a long neck, and lean visage; they were filthy and squalid in their beards; and they had rough ears, and distorted face, and fierce eyes, and foul mouths; and their teeth were like horses' tusks, and their throats were filled with flame, and they were grating in their voice; they had crooked shanks, and knees big and great behind, and distorted toes, and shrieked hoarsely with their voices; and they came with such immoderate noises and immense horror, that it seemed to him that all between heaven and earth resounded with their dreadful cries." On another similar occasion, "it happened one night, when the holy man Guthlac fell to his prayers, he heard the howling of cattle and various wild beasts. Not long after he saw the appearance of animals and wild beasts and creeping things coming in to him. First he saw the visage of a lion that threatened him with his bloody tusks, also the likeness of a bull, and the visage of a bear, as when they are enraged. Also he perceived the appearance of vipers, and a hog's grunting, and the howling of wolves, and croaking of ravens, and the various whistlings of birds, that they might, with their fantastic appearance, divert the mind of the holy man.

Such were the suggestions on which the mediæval sculptors and illuminators worked with so much effect, as we have seen repeatedly in the course of our preceding chapters. After the revival of Art in western Europe in the fifteenth century, this class of legends became great favourites with painters and engravers, and soon gave rise to the peculiar school of *diablerie* mentioned above. At that time the story of the Temptation of St. Anthony attracted particular attention, and it is the subject of many remarkable prints belonging to the earlier ages of the art of engraving. It employed the pencils of such artists as Martin Schongauer, Israel van Mecheln, and Lucas Cranach. Of the latter we

have two different engravings on the same subject—St. Anthony carried into the air by the demons, who are represented in a great variety of grotesque and monstrous forms. The most remarkable of the two bears the date of 1506, and was, therefore, one of Cranach's earlier works. But the great representative of this earlier school of *diablerie* was Peter Breughel, a Flemish painter who flourished in the middle of the sixteenth century. He was born at Breughel, near Breda, and lived some time at Antwerp, but afterwards established himself at Brussels. So celebrated was he for the love of the grotesque displayed in his pictures, that he was known by the name of Peter the Droll. Breughel's Temptation of St. Anthony, like one or two others of his subjects of the same class, was engraved in a reduced form by J. T. de Bry. Breughel's demons are figures of the most fantastic description—creations of a wildly grotesque imagination; they present incongruous and laughable mixtures of parts of living things which have no relation whatever to one another. Our first cut repre-



Fig. 1.—ST. JAMES AND HIS PERSECUTORS.

sents a group of these grotesque demons, from a plate by Breughel, engraved in 1565, and entitled *Divus Jacobus diabolicis prestigiis ante magum sistitur* (St. James is arrested before the magicians by diabolical delusions). The engraving is full of similarly grotesque figures. On the right is a spacious chimney, and up it witches, riding on brooms, are making their escape, while in the air are seen other witches riding away upon dragons and a goat. A kettle is boiling

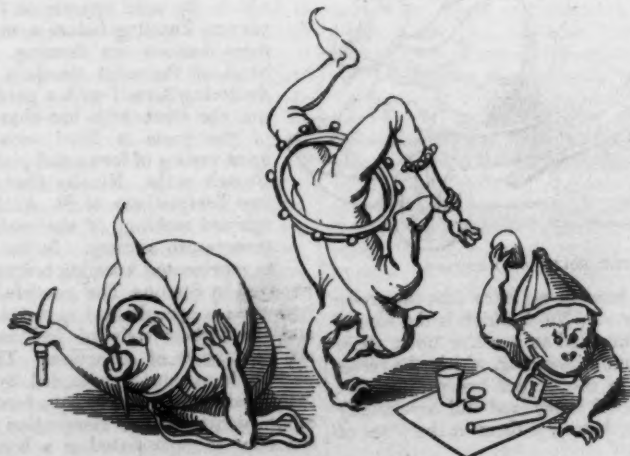


Fig. 2.—STRANGE DEMONS.

over the fire, around which a group of monkeys are seen sitting and warming themselves. Behind these a cat and a toad are holding a very intimate conversation. In the background stands and

boils the great witches' caldron. On the right of the picture the *magus*, or magician, is seated, reading his *grimoire*, with a frame before him supporting the pot containing his magical ingre-

dients. The saint occupies the middle of the picture, surrounded by the demons represented in our cut and by many others; and as he approaches the magician, he is seen raising his right hand in the attitude of pronouncing a benediction, the apparent consequence of which is a frightful explosion of the magician's pot, which strikes the demons with evident consternation. Nothing can be more *bizarre* than the horse's head upon human legs in armour, the parody upon a crawling spider behind it, the skull (apparently of a horse) supported upon naked human legs, the strangely excited animal behind the latter, and the figure furnished with pilgrim's hood and staff, which appears to be mimicking the saint. Another print—a companion to the foregoing—represents the still more complete discomfiture of the *magus*. The saint here occupies the right-hand side of the picture, and is raising his hand higher, with apparently a greater show of authority. The

demons have all turned against their master the magician, whom they are beating and hurling headlong from his chair. They seem to be proclaiming their joy at his fall by all sorts of playful attitudes. It is a sort of demon fair. Some of them, to the left of the picture, are dancing and standing upon their heads on a tight-rope. Near them another is playing some game like that which we now call the thimble-rig. The monkeys are dancing to the tune of a great drum. A variety of their mountebank tricks are going on in different parts of the scene. Three of these playful actors are represented in our cut No. 2.

Breughel also executed a series of similarly grotesque engravings, representing in this same fantastic manner the virtues and vices, such as pride (*superbia*), courage (*fortitudo*), sloth (*desidia*), &c. These bear the date of 1558. They are crowded with figures equally grotesque with those just described, but a great part of which it

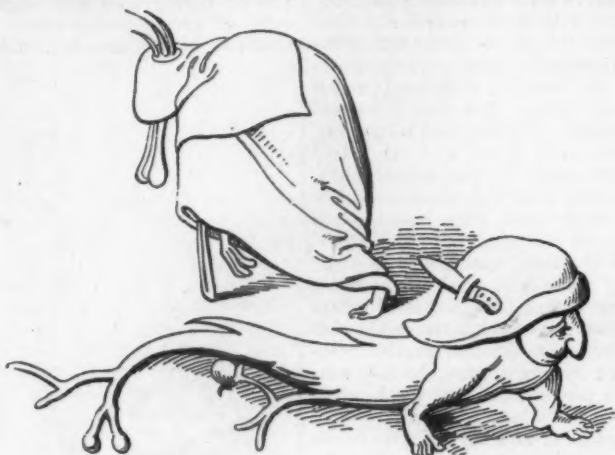


Fig. 3.—IMPS OF SLOTH.

would be almost impossible to describe. I give two examples from the engraving of "sloth" in the accompanying cut (No. 3).

From making up figures from parts of animals, this early school of grotesque proceeded to create animated figures out of inanimate things, such as machines, implements of various kinds, household utensils, and other such articles. A German artist, of about the same time as Breughel, has left us a singular series of etchings of this description, which are intended as an allegorical satire on the follies of mankind. The allegory is here of such a singular character, that we can only guess at the meaning of these strange groups through four lines of German verse which are attached to each



Fig. 4.—THE POLLY OF HUNTING.

of them. In this manner we learn that the group represented in our cut, No. 4, which is the second in this series, is intended as a satire upon those who waste their time in hunting, which, the verses tell us, they will in the sequel lament bitterly; and they are exhorted to cry loud and continually to God, and to let that serve them in the place of hound and hawk.

"Die zeit die du verleurst mit jagen,
Die wirstu zwar noch schmerzlich klagen;
Ruff laut zu Gott gar oft und vil,
Das sey dein hund und federspil."

The next picture in the series, which is equally difficult to describe, is aimed against those who

fail in attaining virtue or honour through sluggishness. Others follow, but I will only give one more example. It forms our cut No. 5, and appears from the verses accompanying it, to be aimed against those who practise wastefulness in their youth, and thus become objects of pity and scorn in old age. Whatever may be the point of the allegory contained in the engraving, it is certainly far-fetched, and not very apparent.

This German-Flemish school of grotesque does not appear to have outlived the sixteenth century, or at least it had ceased to flourish in the century following. But the taste for the Diablerie of the Temptation scenes passed into France and Italy, in which countries it assumed a much more refined character, though at the same time one equally grotesque and imaginative. These artists, too, returned to the original legend, and gave it forms of their own conception. Daniel Rabel, a French artist, who lived at the end of the sixteenth century, published a rather remarkable engraving of the Temptation of St. Anthony, in which the saint appears on the right of the picture, kneeling before a mound on which three demons are dancing. On the right hand of the saint stands a naked woman, sheltering herself with a parasol, and tempting the saint with her charms. The rest of the piece is filled with demons in a great variety of forms and postures. Another French artist, Nicolas Cochin, has left us two Temptations of St. Anthony, in rather spirited etching, of the earlier part of the seventeenth century. In the first, the saint is represented kneeling before a crucifix, surrounded by demons. The youthful and charming temptress is here dressed in the richest garments, and the highest style of fashion, and displays all her powers of seduction. The body of the picture is, as usual, occupied by multitudes of diabolical figures, in grotesque forms. In Cochin's other picture of the Temptation of St. Anthony, the saint is represented as a hermit engaged in his prayers; the female figure of voluptuousness (*voluptas*) occupies the middle of the picture, and behind the saint is seen a witch with her besom.

But the artist who excelled in this subject at the period at which we now arrive, was the celebrated

Jacques Callot, who was born at Nancy, in Brittany, in 1593, and died at Florence on the 24th of March, 1635, which, according to the old style of calculating, may mean March, 1636. Of Callot we shall have to speak in another chapter. He treated the subject of the Temptation of St. Anthony in two different plates, which are considered as ranking among the most remarkable of his works, and to which, in fact, he appears to have given much thought and attention. He is known, indeed, to have worked diligently at it.



Fig. 5.—THE WASTEFULNESS OF YOUTH.

They resemble those of the older artists in the number of diabolical figures introduced into the picture, but they display an extraordinary vivid imagination in the forms, postures, physiognomies, and even the equipments, of the chimerical figures, all equally droll and burlesque, but which present an entire contrast to the more coarse and vulgar conceptions of the German-Flemish school. This difference will be understood best by an example. One of Callot's demons is represented in our cut No. 6. Many of them are mounted on non-descript animals, of the most extraordinary demoniacal character, and such is the case of the demon in our cut, who is running a tilt at the saint, with his tilting spear in his hand, and, to make more sure, his eyes well furnished with a pair of spectacles. In our next cut (No. 7), we give a second example of the figures in Callot's peculiar diablerie. The demon in this case is



Fig. 6.—THE DEMON TILTER (CALLOT).

riding very uneasily, and, in fact, seems in danger of being thrown. The steeds of both are of an anomalous character; the first is a sort of dragon-horse; the second a mixture of a lobster, a spider, and a craw-fish. Mariette, the Art-collector and Art-writer of the reign of Louis XV. as well as artist, considers this grotesque, or, as he calls it, "fantastic and comic character," as almost necessary to the pictures of the Temptation of St. Anthony, which he treats as one of Callot's especially serious subjects. "It was allowable," he says, "to Callot, to give a flight to his imagination. The more his fictions were of the nature of dreams, the more they were fitted to what he had to express. For the demon intending to torment St. Anthony, it is to be supposed that he must have thought of all the forms most hideous, and most likely to strike terror."

Callot's first and larger print of the Temptation of St. Anthony is rare. It is filled with a vast number of figures. Above is a fantastic being who vomits thousands of demons. The saint is seen at the entrance of a cavern, tormented by some of these. Others are scattered



Fig. 7.—UNEASY RIDING (CALLOT).

about in different occupations. On one side, a demoniacal party are drinking together, and pledging each other in their glasses; here, a devil is playing on the guitar; there, others are occupied in a dance; all such grotesque figures as our two examples would lead the reader to expect. In the second of Callot's "Temptations," which is dated in 1635, and must therefore have been one of his latest works, the same figure vomiting, the demons occupy the upper part of the plate, and the field is covered with a prodigious number of imps, more hideous in their forms, and more varied in their extraordinary attitudes, than is the same artist's first design. Below, a host of demons are dragging the saint to a place where new torments are prepared for him. Callot's prints of the Temptation of St. Anthony gained so great a reputation, that imitations of them were subsequently published, some of which so far approached his style, that they were long supposed to be genuine.

Callot, though a Frenchman, studied and flourished in Italy, and his style is founded upon Italian art. The last great artist whose treatment of the "Temptation" I shall quote, is Salvator Rosa, an Italian by birth, who flourished in the



Fig. 8.—ST. ANTHONY AND HIS PERSECUTOR.

middle of the seventeenth century. His style, according to some opinions, is refined from that of Callot; at all events, it is bolder in design. Our cut No. 8 represents St. Anthony protecting himself with the cross against the assaults of the demon, as represented by Salvator Rosa. With this artist the school of *diablerie* of the sixteenth century may be considered to have come to its end.

THE SHAKSPEARE TERCENTENARY MOVEMENT.

To do honour to the name and memory of Shakspeare required, one might have supposed, no especial incentive, when men in all civilised society throughout Europe, and in all parts of the world where the English language and literature are known, pay daily homage to him, treasuring his thoughts, and thinking through the medium of his sayings, which, in the fullest and most emphatic sense, have become familiar as "household words." Yet the recurrence of the three hundredth birthday of the immortal bard which will signalise the current month, seemed to afford occasion for some especial tribute, not so much of homage as of recognition and gratitude, and has led to a "movement," the conduct of which has occupied much of public attention during some months past, and which is shortly to come to fruition, with what amount of credit to the promoters—the honour of the illustrious object of their solicitude being beyond all involvement in their proceedings—it may be interesting now to speculate upon.

The first proceedings in this affair, in London at least, originated, we believe, early last year with a body of literary gentlemen, constituting the "Urban Club," and meeting at St. John's Gate, Clerkenwell, a spot peculiarly interesting to the antiquarian, the scholar, and the dramatist, as the place where periodical literature was founded by Cave, and developed by Johnson; where David Garrick made his first essay as an actor, and was wont to meet the wits of his time; and where, for some years past, a number of the poet's ardent admirers have commemorated the anniversary of his birth, in that—with Englishmen—time-honoured form of demonstration, a public dinner. It was under these favouring auspices that a "Shakspeare Tercentenary Monument Committee" was formed, and it had arrived at something like proportions of maturity, when a new organisation, having a similar object in view, was established at the west end of the town, under the following circumstances. There had existed, since 1861, a fund known as the "Shakspeare Fund," the object of which was the purchase of Shakspeare's house at Stratford-upon-Avon, and other Shakspearian memorials in that neighbourhood, and the erection and endowment at the same place of a Shakspearian library and museum. The promoters of this "Fund" met at the rooms of the Royal Society of Literature, in St. Martin's Place, on Monday, June 23rd, the Duke of Manchester in the chair, and inaugurated a precisely similar "movement" to that already undertaken by the Urban Club. The inconvenience of continued divided action, with a common object in view, however, soon became apparent to the promoters of the two schemes, and eventually, after some negotiation, the two bodies united their forces, and the "National Shakspeare Committee" was the result.

Meantime the inspiration thus given birth to spread rapidly throughout the length and breadth of the land—to say nothing of various parts of Germany and other continental states, where people hastened to prepare a tribute of recognition to genius, which was for all time and all humanity—Liverpool, Manchester, Birmingham, Southampton, Edinburgh, and other towns, all preparing their Shakspearian celebration after their own fashion, and according to their means. Amongst the rest, Stratford-upon-Avon, as the birthplace and burial-place of the Bard of Avon, put forth peculiar claims to become the centre and head-quarters of the Tercentenary commemoration. It was vain against these pretensions to aver, that if Stratford-upon-Avon heard the infant breathings of Shakspeare, and contained his buried bones, London had been the birthplace of his numerous wondrous efforts as a dramatist and an actor; and that, apart from these considerations, as the metropolis of the United Kingdom, and the greatest city of the civilised world, she was most properly entitled and best qualified to do fitting homage to a name which was the nation's pride, and the object of the whole world's solicitude and admiration. These arguments availed not; and a distinct rivalry was established, which

has since been carried on with great spirit on both sides, between the Stratford and London committees—more especially as regards the securing of influential "names" to adorn their respective lists, and the collection of funds, by subscription and otherwise.

In what follows we shall restrict our observations to the London, or so-called "National," and the Stratford committees, as their proceedings comprise all that engages general public attention, and, to all appearance, pretty equally divides it. And first, with regard to the constitution of the respective committees, and the recognised prime movers who direct their proceedings, we observe that, whilst both committees comprise (amidst many names of no sort of pretensions) several scores of men of the highest eminence in station, as in letters, Art, and taste, their working has been confined in the one case to the editor of a critical journal of peculiar and restricted influence, and in the other to a very worthy gentleman whose fortunes and claims upon society are chiefly attributable to the fact of his local influence, as recognised by his elevation to the office of mayor. With all respect for Mr. Hepworth Dixon and Mr. E. F. Flower in their respective vocations, people have a right to ask, and have asked, whether they are exactly the men to whom our suffrages in honour of Shakspeare should be confided?—whether they are, beyond all others, the men who are entitled to take the lead in an intellectual and enthusiastic national and local movement in recognition of a poet and philosopher who, in his mighty productions, exhausted the wisdom and experiences of nature? It is needless to say, that if these questions be not resolved in the affirmative, it is natural that we should prepare for failure to a greater or less extent; whilst the gentlemen who have assumed so much responsibility must, to their own shame, prepare, in so far as they fall short of the success of which the cause was legitimately susceptible, to meet the rebuke and denunciation of men who fancied with Milton; that "our Shakspeare" needed no monument other than that formed by his works—no monument, at any rate, which they could fashion for him.

A "national" movement in honour of a national poet should, one would think, be so universal and so impulsive as not to call for any persuasive arguments in its aid, nor any titled names amongst its promoters in its justification. Yet from the beginning the "National Committee" have shown themselves singularly indifferent to public sympathy, which might well be strongly enlisted in such a cause, inasmuch that at the time of this present writing—now nine months after the matter was formally taken in hand—they have not had a single public meeting in support of their proceedings. But whilst the masses of the people have been thus ignored in a proceeding in which they had such potent claims to consideration, there has been no lack of industry in hunting up great names—names with "handles" to them—to adorn the ranks of the committee. Accordingly a long list of dukes, marquises, earls, and other peers, archbishops and bishops, right honourables, &c., has been formed, who, we are told, "have charged themselves with the duty," not of erecting a monument to Shakspeare, but "of inviting the patronage of her Majesty, the presidency of the Prince of Wales," &c.—invitations which, hitherto, have been without favourable response. To this miserable "toadyism" has been added a spirit of cliquism utterly unworthy of such an occasion; the petty jealousies of literary men having frequently broken out in a way to bring the whole movement into contempt, and to imperil its very continuance. The omission of the name of Thackeray as one of the vice-presidents was the first fruitful source of scandal and discussion; then came the scornful rejection of the weak and silly address drawn up by Mr. Dixon; and this was quickly followed by the secession of Mr. Tom Taylor and his party, and by numerous others, singly, and by twos and threes, who fancied they saw nothing but failure and disgrace impending—conditions for which, in connection with such a name as Shakspeare's, they did not feel disposed to be responsible in any way.

The same paltry spirit which marked the conduct of the committee in matters purely personal, has been shown also in what concerns material

interests. A timely appeal to the public in such a cause would have brought in thousands of pounds in shillings and pence; the committee prefer taking £50 from a fashionable west-end jewellery firm, as the price of their sanction to the publication of a Shakespearian bust, and £25 from a Coventry ribbon firm for a similar concession in favour of a Tercentenary badge, with which all loyal Shakespearians are expected to decorate their button-holes on the 23rd instant. Then there is an "entertainment" sub-committee, which has been very assiduous in catering for the eleemosynary aid of managers, actors, singers, and other professionals, towards getting up a variety of dramatic and musical performances in honour of the day, and as a means of raising funds. Of the blaze of talent which is to keep the whole town in a state of pleasurable excitement the live-long day on the 23rd instant, we have not the full particulars at present; but that it will be of a very miscellaneous character may be judged of from the fact, that whilst music halls and Ethiopian serenaders are to be put under contribution, Handel's "Messiah" is to be performed with a choir of 1,000 voices, if a building sufficiently spacious for the purpose—Westminster Hall and the Agricultural Hall have both been suggested—can be obtained. The association between Handel and Shakespeare does not appear very clear; but then the "Messiah" is a "sure card," and always draws money, and that is enough for the National Committee; and for the same reasons, it appears the Stratford committee have also included it in their programme. We confess that in all this tuft-hunting, and money-hunting, and jobbery and scheming of every kind, we see a great peril for the Shakespeare Tercentenary as a "national" demonstration; and already for want of a grand and intelligible purpose, and of mutual confidence amongst the promoters, the "movement" is breaking up into factions, which must divide the suffrages of the public in a manner fatal, as we apprehend, to its success.

It was not without misgiving that we heard of the first meeting of the Site and Monument committees, combined, having taken place at the private residence of Mr. W. Cowper, the Chief Commissioner of Public Works, who also presided on the occasion. Nor is the selection of the Green Park as a site, under such auspices, altogether reassuring; and whatever be intended to come of it, it is already apparent that some degree of secrecy and exclusiveness is considered necessary for its due accomplishment. No sooner was the report of the first meeting of the Site and Monument committees presented and adopted, than a resolution hastily brought forward, without notice, dismissed these worthy gentlemen, twenty-two in number, from their functions, and placed the whole future management of the affair in the hands of an "executive" of seven, viz., the Duke of Manchester, Mr. W. Cowper, Sir Joseph Paxton, Professor Donaldson, and Messrs. Tite, Beresford-Hope, and D. Macleise, all, with one exception, being selected from the previous Site and Monument committees. It will not fail to be observed at the first glance that this "executive," entrusted with the duty of preparing a monument to Shakespeare, does not comprise the name of a single sculptor. But what of that? Has not the Chairman of the Board of Works displayed his fine feeling for the claims and resources of monumental Art in the Jenner statue, which gazes in vacancy on the stagnant surface of the round pond in Kensington Gardens; and in the little naked boy squeezing a dolphin which ornaments the dry pond near Grosvenor Gate? And for the combination of monumental sculpture with architectural surroundings, does not Mr. Tite, in the noble disposition of the statue of her Majesty in the stately gloom of the Royal Exchange, offer guarantees of superior taste and judgment which can leave nothing to desire? From such hands, chastened by the refining dilettantism of a Duke of Manchester, can we doubt seeing reared in the Green Park—provided the public afford the money—a work of monumental Art which may rival anything of the kind—in Trafalgar Square itself?

But indeed there are a considerable number of those who have taken part in this movement who begin seriously to doubt whether the public will subscribe their moneys in the extent once

anticipated. At first, as we understand, £100,000 was the minimum sum looked for by the committee; afterwards £30,000 was declared to be required; and now, after all the unseemly squabbling, hesitation, and unbusiness-like habits displayed by the committee, it may be considered as very doubtful whether the net receipts will exceed the third of the last-mentioned amount. Now £10,000 would be but just sufficient to put up a statue of the ordinary kind, perched on an ordinary pedestal, with four conventional figures at the corners, and friezes "complete," in the phraseology of auctioneers' catalogues, somewhat after the fashion of that erected last year to the Prince Consort in the Horticultural Gardens; and therefore we are not surprised to find that, when Mr. Webster applied for participation in the subscriptions for the purpose of building and endowing schools at the Dramatic College, he looked upon the promise of such aid, contingent upon a "surplus," as a hollow mockery, and at once proceeded to start a Shakespearian Tercentenary Fund of his own. This opposition by a practical and earnest man, who knows what he is about, and which a little timely concession might have averted, will materially cripple the committee's already impaired prospects, and render their success, upon anything approaching the scale originally contemplated, extremely problematical. It is for them to consider—and we would seriously advise them to do so whilst yet there is time—whether they will be altogether justified in associating a failure, or even a *demi succès*, with the name of our immortal Shakespeare; and whether it would not be wiser and better to restrict their future exertions to the getting up of a general holiday, enlivened by appropriate festivities, in honour of the birthday of the bard, without committing themselves to anything of a more enduring character.*

Meanwhile the Stratford movement, under a "spirited management," exhibits good promise of commercial success. The festivities will occupy a week, and will include Shakespearian plays, Shakespearian music, besides Handel's "Messiah," a grand banquet in a pavilion an acre in extent, a fancy ball, &c. The ultimate objects of the fund expected to be raised comprise the endowment of scholarships in the Stratford Grammar School, where Shakespeare was educated, and a monument. Perhaps the most startling incident which will mark the proceedings, and which might well wake the bard from his rest, will be the performance of *Hamlet* by a Frenchman! Such the assumed degeneracy of native Shakespearian talent at the period of the tercentenary of the poet's birth, when all the world is going wild with enthusiasm about him and his works!

If, then, the Shakespeare "Commemoration" be, as we believe and fear it will be, a failure, we shall lament the issue as a national discredit and disaster; but we shall not plead guilty to the charge that will be universally urged against us by foreigners, that we are, as a people, either indifferent to, or incapable of, estimating the genius to which so many millions have rendered homage for more than two hundred years. The misfortune is that a great cause was taken up and monopolised by little men.

We shall have no other opportunity of reference to this subject until "all is over." With much more of dread than hope we await the issue—apprehensive that all the canvassing for "big" names, the Monday "bickerings" at the Society of Arts, the patronised "busts" and Coventry "ribbons," and the persuasive eloquence, long postponed, of the few who now represent the committee among "the masses," will, in the end,

"Leave but a wreck behind."

* Since the above was written, a circular marked "private and confidential," and signed by the members of the "Executive," has been issued, the *Athenaeum* says, "to various eminent persons"—(Shakespearians!)—and a matter "private and confidential," entrusted only to "eminent persons!" which, in very bad and rambling style—commencing in the third person, then running into the second, and back again—invites "co-operation and contribution." The only noteworthy point in this document is the fact that the "Executive," improving (?) upon the recommendations of the Site and Monument committees, "prescribe that the statue shall be of bronze, and that it shall be placed under an architectural and decorated canopy, in a style of the period at which Shakespeare lived"—the exact meaning of which, and the ultimate object attainable from which, we do not pretend to appreciate, though we have great doubts as to the artistic result.

EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

THE thirty-eighth exhibition of the Royal Scottish Academy has opened with such evident superiority over its predecessors, as to prove satisfactorily that the Scotch School of Painting has received its full share of that spirit of Art-revival which is so palpably lighting up our country. Moreover, this exhibition is so manifestly the exhibition of Scotch Art, and is so distinctly marked with characteristics of the school to which it belongs, that, although in the seven hundred and forty-seven works exhibited there are few which can claim a high rank, there are still fewer which do not exhibit traces of real genius, and that cultivation which arises from a study by the artist of his own surroundings, which is the foundation of every true national school. The indomitable perseverance of the Scotch character, the determination to see the world without being seduced from the beauties of their own country, are qualities which exercise a marked influence upon Scotch Art, and have already contributed a goodly number of names to the history of British Art. Few artists are more favourably circumstanced for Art-study than those of Scotland; placed as they are in a land of most romantic beauty and associations, they have the sublimity of mountain scenery, the softness of the most luxuriant valleys, the broad lakes and rivers, the picturesque cascades and rushing burns, the rocky coasts and sheltered bays, the hoary castle and the stately mansion, the picturesque villages, and the most magnificent cities, within their reach—in fact, within their studio. Moreover, all these beauties of nature and Art have their own distinctive lights and shadows and colour effects, which, being fairly studied, will continue to stamp this school with its own characteristics as it year by year increases in excellence. It is impossible to study the pictures which Macculloch has in this exhibition, without feeling that Scotch landscape painting, in the hands of a master, is not only worthy the best efforts of genius, but also requires them to do it justice. His 'Sundown on Loch Achray,' the property of James Patrick, Esq., of Benmore, shows his power to grapple with the broadest subject, and master it in its most difficult phase. Loch Achray, one of Scotland's most picturesque lakes, is represented bathed in the glorious light of the setting sun, not the hot glowing red of an Italian sunset, but that paler and more cheerful light of our northern sky; whilst his 'Kilchurn Castle, Loch Awe,' the property of his fellow-academician, Daniel Macnee, shows his wonderful power to seize upon nature in her sterner moods, to catch the ever-shifting lights and shadows of mountain scenery, and fix them upon his canvas. These are both large works, and will certainly rank amongst the best he has painted. As if to show the full range of his power, he has also a night scene, 'McFarlane's Island, Loch Lomond—Moonlight,' and a sunrise, 'Sun Rising through Mist.' There is in these works good evidence of careful genius, of deep thought, and of a full appreciation of the natural beauties he has so ably depicted.

While on the subject of landscapes, we cannot do better than mention the fine work of D. O. Hill, R.S.A., 'Stirling and the Carse of Mentieth from Wallace's Pass;' in this he has shown his full strength and his thorough knowledge of Art; few landscapes could offer greater difficulties or greater temptations to an artist—its immense extent, its varied character, and its mixture of bold and soft features, required courage to undertake, and vigour to carry it through with such success. Moreover, he has indulged in greater

brilliance of colour than he usually attempts, and with the happiest results. He has several other pictures in the exhibition; but they are all small sketches. S. Bough, A., has no less than eight pictures; there is a fresh breeziness and characteristic breadth of feeling about them, but they show want of care, as if prepared rather for the market than for the exhibition. W. B. Johnstone, R.S.A., has two minutely-finished landscapes, of which the one named 'At Braid Burn towards Evening' is the better; the tall trees clothing the steep banks of the burn are admirable studies of nature, which, if given with a little more warmth, would have been most perfect. The landscapes of Walter H. Paton, A., possess considerable merit, especially in colour. His warm, rich sunsets are pleasing and harmonious, but longer practice will tend to improve the manipulation of his pictures, which are a little fuzzy and indistinct. His large picture of 'Edinburgh from Arthur's Seat, at Sunset,' has great merit, and is grand in its general conception, but it is much marred by the fault we have mentioned. His numerous small cabinet pictures are more highly finished. Among the most promising artists of the Scotch school, though not connected with the Academy, is Mr. John McWhirter. This young painter has drawn his inspirations, not only from the beautiful scenes of his own country, but also from the wild, romantic, and almost weird scenery of Norway, and he has wisely studied in Rome, where it is impossible to fail in getting information and improvement in the technical details of his Art. His pictures of 'The Arch of Titus,' and of 'The Campagna,' deservedly excite much attention; but it is in his remarkable power to delineate woodland and rocky scenery that his talent is most conspicuous. In a small picture of the 'Barberini Pine, at Rome,' his wonderful talent for tree-painting is unmistakably shown, but not to the same extent as in his 'Old Mill in Norway,' where so true are the trees, shrubs, and flowers, that they would satisfy the botanist, while at the same time they are all that Art can wish. Mr. McWhirter feels and expresses the genius of each tree, but he makes no effort to give its microscopic details; he is essentially an artist and not a copyist. His sister, Miss McWhirter, also exhibits one or two clever sketches. James Giles, R.S.A., has several pleasing landscapes, of which his 'Glen Sannox' is one of the best. As an illustration of success in treating atmospheric effects successfully, we are led to notice a picture by Peter Graham, A., 'Twilight after Rain,' the property of Mr. James Cowan; the dark clouds and departing sunlight, the gloomy wood and the patch of corn, all sinking into shade and darkness, are given with great truth and feeling. 'A Summer's Day at the Trossachs,' and 'Highland Moorland,' are two landscapes of a high order, by Alex. Fraser, R.S.A., very characteristic of this painter—fresh, vigorous, and true in colour and feeling. A masterly coast-scene, 'The Castle and Rock of Alicant,' by E. W. Cooke, R.A., is one of the gems of the exhibition; its clear breezy sky, the truth and force with which he has rendered the bold features of the jutting rock, and the majestic palm agitated by the wind, in the foreground, are deserving of high praise. An exquisite moonlight scene, 'Moonlight on the Haff,' is shown by Ludwig Herman, of Berlin; and a masterly picture of the 'Grand Canal and Ducal Palace, Venice,' is also exhibited by the same artist; the latter wants the brightness of Canaletti, but it truly expresses the now faded glories of the beautiful city. A view in Venice is also exhibited by J. E. Lauder, R.S.A., but it is not a fair example of the admirable talents of this artist; there

is a want of warmth, a chalk coldness which is far from pleasing. The landscapes of E. T. Crawford, R.S.A., on the contrary, delight by their warm and pleasing tones. His river scene in Holland glows with the brilliancy of Both; and he has selected just such a scene and accessories as Cuyt delighted to paint; whilst the rich deep colours of our home scenery receive ample justice from his pencil.

The number of portraits in this exhibition is not large; indeed, it requires a bold artist to hang his works beside those of her Majesty's Limner, the President of the Academy. Three portraits by Sir John Watson Gordon, P.R.S.A., effectually prove that there is no diminution in the vigour or skill of this master. The most admired one is that of Archibald Bennet, Esq., Secretary to the Bank of Scotland. D. Macnee, R.A., has also several large works which more than sustain his reputation in portraiture. His fancy picture, probably a portrait, called 'Childhood,' is, however, more to our taste than either of the others; it is less wanting in colour, and is drawn with greater freedom than is usual in his works. The mother is playing with her child, not standing stiffly for her portrait.

There is as usual a large number of pictures of the *genre* class, and not a few have considerable merit; foremost amongst these is the 'Penny Bank,' by George Harvey, R.S.A., whose genial warmth of disposition speaks out in the sentiment of the picture. It represents a room at Leith, with little furniture besides the table and chair of the receiver, before whom is a small group of the thrifty poor bringing their slender savings for deposit. There is the hardy fisherman and the picturesque fishwife; the young woman, probably a domestic servant, earnestly impressing upon the receiver the particulars of her account; several "careful lads" are also contributing their mites, and probably sowing the seeds of future fortunes. Behind the receiver is a box in which the deposits are placed, and his faithful dog is keeping watch and ward over it. Without straining at effect the scene is telling, and, as an interior, it is masterly in the arrangement of its lights and shadows; the open door and window are well managed, and give relief to the dark interior. J. A. Houston, R.S.A., has a pretty peasant sitting on a bank holding the downy bud of a dandelion for her child to blow, it is called 'What's o'clock?' from the well-known habit of children in playing with the dandelion. Near it is a bright little gem called the 'Castle of Assynt,' a small landscape by the same artist. K. Halswelle has the merit of possessing a distinct style of his own, bold, sketchy, and graphic, strong but rather raw in colour, yet vigorous and healthy in tone. His favourite subjects are sailor boys and rustic people, whose ruddy open faces and occupations have formed his principal study; his faces want expression sometimes, but he can avoid this if he likes. Erskine Nicol's droll delineations of Irish character have become necessary features in the exhibitions of both this and the Royal Academy, they are so true, so clever, so humorous, and often so pathetic. 'The Renewal of the Lease Refused' is full of expression. The dogged determination of the agent, who evidently has a better offer from the person waiting in the anteroom, and the downcast look of the rejected tenant, are exceedingly dramatic. His other picture is more pleasing in subject, but is not equal in its execution. It bears no name, but is explained by a quotation:—

"Condition, circumstance, is not the thing;
Bliss is the same in subject or in king."—POPE.

It represents one of his well-known Irish cabin interiors, where all seem happy. A

mother and father are playing with their youngest child, and a happy grandfather is looking on. One boy is watching with blissful anticipations the well-filled frying-pan on the fire, whilst another is most happy in disposing of a mealy potatoe; indeed a king might envy the bliss so apparent in this humble home. Charles Lees, R.S.A., has one of his well-known hockey scenes, which are with him a speciality, and it must be admitted that he has attained a marvellous excellence in grouping a crowd of figures, and giving them all the appearance of life and motion. To attempt a crowd of boys playing "hockey" on the ice, and in the heat and wild excitement of the game, is what very few could do, and still fewer succeed in—perhaps none so well as Charles Lees. He gives us an interior of a smithy which is carefully executed. R. Herdman, R.S.A., has greatly enriched the exhibition with some of his choicest works. 'La Culla,' his diploma picture, is a charming work; and still better is 'The Captive of Lochleven,' representing the fair queen looking wistfully through the open window of her island prison, pensive thoughtfulness expressed by a side view of the face. The perfectly natural and easy position of the figure, the arrangements of the room, and the careful and rich colouring, make this picture, in our opinion, the choicest of Herdman's works. His 'Fern Gatherer' is a small and unpretending bit of colour study. 'The Grape Gatherer—Andalusia,' and 'Faith,' are two characteristic Spanish heads by J. Phillip, R.A.: the former a handsome peasant, of the true Andalusian type, with a basket of grapes; the other is a similar half-figure at a small shrine. He has also a portrait of a lady, which, though carefully executed, is not equal to his usual style.

Of those Rembrandtish pictures by which William Douglas, R.S.A., is so well known, there are several; his 'Hudibras and the Lawyer' is powerfully expressed, and is quite Hogarthian in its broad and telling mode of treatment. 'The Alchemist on the Verge of a Discovery' has a touch of humour in it. Disturbed in his study by a noise in the adjoining room the dreamy student has come to search for the cause; the dark outer chamber is draped with tapestry, on which a love-scene is brodered, but below the picture are seen two pairs of feet—one masculine, the other delicately feminine—and an open window and rope-ladder tell the tale, not very moral it is true, but artists are privileged. The beautiful glimpse of the external city through the open window, the lighted study of the alchemist, and the dark tapestried outer chamber, form an artistic combination which has called forth the nicest skill of the painter. 'Curiosity' is another tale of domestic infidelity. A lady amusing herself with her beautiful child in the study of her absent spouse has the curiosity to look into a portrait case, and there sees the cause of his absence. Another picture by Mr. Douglas, of a totally different character, is his portrait of David Laing, Esq., F.S.A., Honorary Professor of Ancient History in the Royal Scottish Academy, a name well and deservedly beloved by all who value Art in Scotland. It is a picture of this esteemed antiquarian in his library, the still life of which forms an admirable exercise for the genius of Douglas. Another large picture called the 'Spell,' and a small sketch styled 'A Nook for a Novel Reader,' complete the list of his works in this exhibition. H. O'Neil, A.R.A., has a large picture called 'The Volunteer'; it represents a shipwrecked crowd on a raft, and a sailor stripped and ready to start for the shore with the line which is to save them. The artist has made a great effort to

depict all the misery of such a moment. Crouching and horror-stricken women and desperate men give a horrible interest to the picture, until the eye falls on the theatrical figure of the naked sailor, and still more upon that of the captain, who, as if in contrast to the volunteer, is dressed in a very gentlemanly style, and is addressing the sailor with all the air of a most bland canvasser asking for his vote and interest; it is a strange failure in an attempt to produce a sensation picture. Colvin Smith, R.S.A., is chary this year, and only gives us one picture; he calls it 'A Young Monk,' but there is a want of that feeling which would induce a youth to embrace the recluse life; the face is well fed but spiritless; the handling of the picture is otherwise bold and striking. G. Gilbert, R.S.A., has some clever fancy heads and portraits carefully executed, and delicately and warmly coloured. 'The Evening of Life,' by W. Smellie Watson, R.S.A., is probably a portrait; it is a touching picture, representing an aged man, who evidently is enfeebled and has not long to live; it is painted with much feeling, and will, with two portraits he also exhibits, add to his well-deserved reputation. A picture of much merit, by John Reid, arrests the attention of every visitor; it is called 'An Essay at Venetian Harmony'—a music party of ladies and gentlemen in rich costumes in a Venetian balcony. The style is that of the old Venetian school, and in richness of colour is quite Titianesque. Mr. Reid has talents of no mean order, and will be well known at no distant period. James Cassie, of Aberdeen, claims a passing word, not for his portrait of that cold, dreary-looking, 'Minister of West Parish,' but for his cheering bits of life on the coast, 'The Mussel Gatherers' and 'Fisherman's Daughter Baiting Lines.' These have a freshness and vigour of colour which show that his time is wasted on portraits, especially clerical ones. Arthur Perigal, A., has more than his share of the walls. No less than nine pictures are sent by this artist. It is true several other artists exhibit as many; but whenever this is the case, we are struck with the conviction that one or two works, finished with greater care, would have conducted more to the painter's credit; although he might not have had so many pictures to sell which had been in the exhibition. James Archer, R.S.A., charms with his rich harmonious colouring in the only historical picture he exhibits, 'Sir Lancelot looks on Queen Guinevere,' which has all the fine finish of an old Flemish painting. Besides this he has a charming little bit of country scenery, 'Spring in Surrey,' and a portrait of 'A Lady.' Thomas Faed, A.R.A., merely sends the original sketch for his now well-known picture 'From Dawn to Sunset.' John Faed exhibits his diploma picture, a charming little bit of Scotch life, 'Annie's Tryste.' Poor Annie's wan cheeks, and Willie's earnest entreaties, constitute the subject of the picture as of the ballad, but it is treated with true artistic feeling and taste. 'The Arrest of a Rebel after Culloden,' by J. B. Macdonald, A., though somewhat hard, is well designed and full of feeling. A fine picture of Tilbury Fort, by Clarkson Stanfield, R.A., should have been mentioned before, it is in his best style. A fresh breeze tosses the Thames and the river craft upon it with a feeling of life and motion bespeaking true genius. This picture is the property of James Graham, Esq., of Skelmorlie. Rosa Bonheur is represented among the exhibitors by a picture, also lent by Mr. Graham, 'A Highland Raid,' a group of wild Highland cattle and sheep driven by still wilder Highlanders armed with spear and targe. The frightened beasts

are jostling together with that wonderful truthfulness of effect in which Mdlle. Bonheur so much excels.

There are several animal paintings by Gourlay Steel, two of which we only mention as examples of want of taste in allowing them to be hung on the walls; the one is a prize horse of huge dimensions, with mane and tail in holiday trim, and its companion picture is a prize bull. These pictures are well suited to the hall of an agricultural society, but appear rather out of place in the elegant rooms of the Royal Scottish Academy, surrounded with living beauties, and a great number of mediocre pictures, in which the Bible is always a prominent feature. Art should always be suggestive of purity and truth; grossness and cant are antagonistic to it. A fine poetical picture, with all the warmth of an Italian scene, is seen in the 'Remains of the Amphitheatre of Cumæ,' by James Giles, R.S.A. The figures in the foreground are put in very effectively. Alexander Leggett is best seen in his 'Palissy the Potter modelling from Nature,' though not equal in execution throughout, this is a very meritorious work. Almost the best historical painting in the exhibition is 'King James VI. publicly returning Thanks after the Gowrie Conspiracy,' by J. Drummond, R.S.A. The scene is at the High Cross of Edinburgh, the numerous figures are well grouped, and the scene has a rich regal look, which makes us wish to see that picturesque but dingy locality once more lighted up with colour and cleanliness. William Crawford has sent a picture that attracts much attention, 'The Keeper's Daughter,' a Scotch lassie in a boat on a loch, with game and a dog; it reminds us of some of Hook's beautiful figures freshened up by the bracing air of the North. In crayon drawing this artist shines especially; his masterpiece in this style is a beautiful family group of three of the children of Charles Cowan, Esq.

Our space admits of but few words on the sculpture. W. Calder Marshall's 'Undine' is a fine poetical conception. Brodie's 'Winter,' his 'La Vignorala,' and several excellent busts, bear marks of his recent visit to Rome. J. Hutchinson, A., too, is fresh from the Eternal City, and his genius, which is not small, has received a healthy stimulus therefrom. Miss Brodie and Mrs. D. O. Hill have each several small works of considerable merit.

PICTURE SALES.

On the 27th of February, Messrs. Christie, Manson, and Woods sold at their rooms, in King Street, St. James's, a collection of paintings, by the late F. R. Bridell, from the Bevois Mount Gallery, Southampton. Among them were:—'The Temple of Venus,' from Spenser's 'Faërie Queene,' a large and very fine picture, 670 gs. (Isaac, of Liverpool); 'The Coliseum at Rome by Moonlight,' exhibited at the Academy in 1860, and in the International Exhibition of 1862, 410 gs. (Vokins); 'Lake Constance, from the Heights above Lindau,' 260 gs. (Gibb); 'The Temple of Vesta, Tivoli,' 195 gs. (Gibb); 'Ave Maria, at Bolzano,' 165 gs. (Fisher); 'Ehrenbreitstein—Morning,' 135 gs. (Vokins); 'A Sunny Day in the Derbyshire Hills,' 205 gs. (Cox); 'Etruscan Tombs at Civita Castellana,' 255 gs. (Morby); 'The Villa D'Este, near Rome,' 220 gs. (Isaac); 'Under the Pine Trees at Castel Lusano, Romagna,' 200 gs. (Gibb); 'Waterfall and Grotto of Neptune, Tivoli,' 195 gs. (Lloyd). The collection included eighteen pictures, which, with the copyrights, produced the total sum of £3,328. The pictures, finished and unfinished, and the sketches in oil left by this highly-esteemed landscape painter, were sold in the same rooms, and realised a very large sum.

At the conclusion of the above sale, a small gallery of English cabinet pictures, the property of the Rev. C. H. Craufurd, of Old Swinford, near Stourbridge, was disposed of. It contained:—'Summer Crops,' W. Linnell, 160 gs. (Moore); 'The Ford,' T. Creswick, R.A., 194 gs. (White); 'Refreshment,' a girl carrying a tazza of fruit, C. Baxter, 112 gs. (Moore); 'The Letter,' T. Faed, A.R.A., 185 gs. (White); 'The Rose of Seville,' J. Phillip, R.A., 175 gs. (White); 'Catherine Seaton,' W. P. Frith, R.A., 155 gs. (Moore); 'The Bird Trap,' G. Smith, 310 gs. (Cox); 'In for a Ducking,' G. Smith, 200 gs. (Agnew); 'Olivia and Sophia,' T. Faed, A.R.A., 190 gs. (Moore); 'A Lady and her Children,' Sir J. Reynolds, 135 gs. (Holland). The thirty-eight pictures included in Mr. Craufurd's collection realised £2,786.

Messrs. Christie & Co. sold, on the 4th of March, a number of pictures in oil and water-colours, the property respectively of Mr. G. H. Burnett and Mr. C. H. Knowles. Among the more valuable examples were:—'Snowdrops,' a small oval drawing, by W. Hunt, 120 gs. (Vokins); 'Plums, Peach, &c. (White); 'Vase, with an Orange, &c. (Walter); 'Fisher Boy' (Wilkinson): these three drawings, also by W. Hunt, sold for 188 gs. The following are oil-paintings:—'Interior of a Spanish Posada,' D. W. Deane, 140 gs. (Flatow); 'River Scene, with a Mill,' W. Müller, 175 gs. (Flatow); 'Land Leben,' W. Gale, 95 gs. (Chaplin); 'Norbury, on the Mole,' J. Brett, 96 gs. (Martineau); 'The Old Ward,' interior of a workhouse, E. Frère, 345 gs. (Taylor); 'The Morning Meal,' E. Frère, 218 gs. (Chaplin); 'Scene from Tennyson,' F. H. Calderon, 280 gs. (Walter); 'Edfou, on the Nile,' and 'Waiting for the Ferry,' a pair, by J. F. Lewis, A.R.A., 500 gs. (White); 'The Eagle's Haunt,' the bird by W. Duffield, the landscape by H. Bright, £100 (White); 'The Important Letter,' J. F. Herring and H. Bright, 180 gs. (Flatow); 'The Rest by the Way,' C. Baxter and H. Bright, 215 gs. (White). Mr. Burnett's collection realised £3,350, and Mr. Knowles's £2,100.

The collection of pictures in the possession of the late venerable Lord Lyndhurst, son of John S. Copley, R.A., included many works especially interesting to every Englishman, and scarcely less so to our American brethren. It was sold by Messrs. Christie & Co. on the 5th of March. Several of the most important works, as historical records, were secured for our national collections.

The following were the principal paintings, all by J. S. Copley, R.A.:—'Portrait of Admiral Duncan,' a full-length of the hero of Camperdown; it was exhibited at the Academy in 1798, and has been engraved. The picture was knocked down to the Hon. H. Duncan, at the price of 235 gs., and is destined, doubtless, to form an heir-loom in the family, now ennobled, of the gallant admiral. 'Head of Lord Heathfield,' a study for the well-known picture of 'The Siege of Gibraltar,' 38 gs. (bought by Mr. Scharf for the National Portrait Gallery); 'Their R.H. Princess Mary, Princess Sophia, and Princess Amelia, children of George III.' this is a highly finished sketch for the beautiful picture in Buckingham Palace, which was engraved in *The Art-Journal* of September, 1860, 245 gs. (Whitehead); 'Samuel and Eli,' engraved by V. Green for Macklin's Bible, 100 gs. (Cole); 'Portrait of Lord Mansfield,' seated, and in his robes, 230 gs. (Scharf, for the National Portrait Gallery); 'Boy with a Squirrel'—this picture was exhibited anonymously at the Royal Academy in 1760, and was the cause of the artist's coming to England; it was also exhibited at the late International Exhibition—230 gs. (C. Bentley); 'The Death of Major Peirson,' the *chef-d'œuvre* of the artist, originally painted for Alderman Boydell, and subsequently re-purchased by the artist, £1,600 (Sir Charles Eastlake, for the National Gallery); 'Portraits of the Artist, his Wife caressing an Infant—the late Lord Lyndhurst—and their three other Children, in a landscape,' 1,000 gs. (Clarke).

The following pictures also formed a portion of Lord Lyndhurst's gallery:—'Geoffrey Palmer, Speaker of the House of Commons in the time of Charles I.,' Sir P. Lely, 120 gs. (Anthony); 'Archbishop Laud,' in his robes, Van Dyck, 72 gs. (Mr. Scharf, for the National Portrait Gallery). The whole realised nearly £5,150.

THE
ART-UNION COMPETITION PRIZE
OF SIX HUNDRED POUNDS.

THE time having arrived for the award of this prize, the works of the competing sculptors have been assembled in the North Court of the Kensington Museum, than which for the display of sculpture no more suitable place could be found. There the statues are seen in all fairness in one unbroken breadth of light, wherein the beauties of some are modestly attractive, and the defects of many loudly importunate. The proper light of the court is strictly impartial—all are dealt with alike; it might, however, be desirable to modify it, inasmuch as to sweeten the savour of the plaster, of which at present we see and feel too much of the grit; not that it is expedient to produce anything like the pink haze under which we see Danneker's Ariadne at Frankfort. The number of the statues sent in is fifteen, but there is one which cannot be admitted in competition as not being of the size prescribed by the conditions. On this occasion the arena has been thrown open to all comers; we know not whether it has been so in former instances of the same kind. On this account we might have reasonably expected a *salon* thronged with gatherings from the immortal verse of perhaps many nations. Six hundred pounds, besides the honour of the thing, is a prize tempting even to native artists of confirmed reputation; but nothing, it appears, will ever overcome their aversion for competition, and the distinguished foreigner seems to share their repugnance. The awards of the Art-Union have always been scrupulously just, and in this instance the decision will not be less faithful than heretofore. A case, however, might arise which could only be justly dealt with by withholding the award; the council may upon this occasion have escaped such a dilemma, but a consideration of present circumstances would suggest the discretion of such a right of reserve in future. Inasmuch as sculpture can, less than painting, dispense with originality, so should sculptors be diffident of stock subjects, for not one in ten can, in treating these, vindicate his position against the greatest men of all time, who have made such material their own. That which is facetiously called high Art is not an inexorable condition of a competition like this; there is more originality in a successful dereliction of "high-Art" principles than in a happy imitation of the antique. But artists cannot see this, even when they are bidding for a popularity which attaches itself more readily to the beautiful than the sublime.

The group called, we think, 'A Wood Nymph,' has many charming points to recommend it. The nymph is seated, and having linked one leg within the other, nurses a fawn on her lap, while the doe stands by sharing her caresses, and apparently somewhat jealous of the fawn's perfect happiness. The right arm of the figure lies over the fawn, which licks the hand; and the left is thrown over the doe, towards which the nymph looks. The action on all sides is easy, graceful, and natural, and in the dispositions there is a harmony which would be disturbed by any change. The fawn, for instance, in the lap of the girl, is a most interesting incident; the animal could be nowhere so well placed as it is. The lines and quantities tell well on all sides, but especially on the left, on which side the light falls on the face. The head being inclined downwards, the features are in some degree shaded, yet we see in them the tranquil enjoyment experienced in nursing the fawn and fondling the mother. The figure is full of youthful grace, worthy of a poet's dream; and in the face we read of the wildest transports, now subdued by tender emotion. This work has the high and rare merit of easy and obvious interpretation; every movement or disposition speaks for itself. 'Lurline,' a semi-nude figure, is seated on the ground, and represented as looking earnestly over the Lurley Berg, at, perhaps, one of her victims precipitated into the stream, for her harp lies by her side. But this figure will not read for Lurline. If it has not been worked out from a model of forty years of age, that is the age given to the embodiment which, in the

lower part of the person is heavy and coarse, and in the head there has been no attempt to go beyond the patterns of everyday life. The German legend is sufficiently rich in telling points, but the sculptor has entirely failed to seize any of them; moreover, if his right hand have any cunning, he gives it no chance by the selection of such a subject. Of 'A Sleeping Diana' it must be said that the artist has done himself injustice by making the figure so lengthy. The pose is an ancient and approved acceptance, the head resting on the right arm, and one of the legs drawn up. The head is deficient in dignity. 'The Queen of the May' is a suggestion from the lines of Tennyson—

"Last May we made a crown of flowers, we had a merry day,
Beneath the hawthorn on the green they made me Queen of May."

She is in the act of dancing, and holds above her head the chaplet of flowers whereby she has been confirmed to regal dignity; the modelling of this figure has been more careful than many of those around it; but much more careful than this, and in another vein, is 'Samson breaking his Bonds,' the only male figure of the fifteen. It is a nude figure of heroic stature, having the arms bound at the wrists. He stands perfectly erect, which may be intended to show that he breaks his bonds without an effort. This is a subject that would be proposed at the Academy as a gold medal essay; in evidences of strength it abounds, even to approaching the Farnese Hercules, which, being in repose, has perhaps less pretension to tension of muscle than a Samson in action. In 'Euphrosyne and Cupid' there is evidence of painstaking; the nymph holds a dove upon her right hand; this, *sans* the Cupid, and with some difference of treatment, might have been made a production of much interest. 'Modesty' is a small Hebe-like figure holding a vase, and near it stands a cast called 'Lady Macbeth,' of which it must be said that it is so deficient of all sculptural pretension, and even remote allusion to the subject, that it is impossible to believe such a work could have been sent in with any hope of success. There is a *Pietà*, a subject very little fitted for the purpose with which this competition has been instituted; were this even a work of surpassing merit, we conceive that it would be one of the last to be selected for a prize. 'Imogen entering the Cave' is faithful in its adhesion to the one idea of Imogen, than which no other has ever been enunciated. The properties of the figure are those which have always been familiar to us, and in such wise is it that artists are enemies to themselves. In this statue there is a crying error, which, under any circumstances, should be corrected. In the front view, the hat, which hangs at the back, is seen rising over the left shoulder, so presenting a most unseemly object, which cannot be ascertained to be a hat until the back of the statue is seen. The group, 'Beauty spell-bound by Love,' shows the former submitting to bondage by a chain of roses imposed by Cupid. 'The Spirit of the Storm' is an erect statue, entirely draped, having her hands crossed before her. What in this most impresses the observer is its essentially French character, wherein we read rather the story of a school than any narrative of elemental turmoil. As regards subject, the artist has been desirous of quitting the beaten path, but he has not succeeded in freeing himself from the trammels of manner, and his essay has not exaltation in proportion with the theme he has proposed to himself. There remain yet three, which to name is sufficient: these are a 'Rebecca,' a group called 'Innocence imploring the Protection of Justice,' and a small figure called, we think, 'Summer,' to which allusion has been made as being in height below the stature indicated in the conditions. It is a statue of Ceres, with a certain classical propriety harmonising but little with that which should be the aspiration of an artist competing on an occasion of this kind. And this is the sum of the response to the handsome proposal of the Art-Union. We write with a feeling of disappointment; for how faulty soever may be the awards of private committees, the decisions of the Art-Union cannot be otherwise than just, therefore the best men are safe in their hands.

MINOR TOPICS OF THE MONTH.

A NEW NATIONAL GALLERY.—It is publicly stated that the Government contemplates the erection of a new National Gallery, on the large plot of ground at the back of Burlington House, Piccadilly, the removal to it of the national collections, and the resignation of the whole of the building in Trafalgar Square to the Royal Academy. Plans for a new National Gallery have been prepared by Messrs. Banks and Barry, and will be submitted to the House of Commons in June next. The estimated cost is £150,000. The architects propose to erect seven parallel galleries, the ground admitting each of these to be 900 feet in length, which is about two-thirds of the length of the whole of the present building in Trafalgar Square. The vistas will be uninterrupted from end to end; but in the centre there is to be a grand hall, with columns and lofty dome, which will have a very imposing effect from numerous points of view. The galleries are to be 40 feet in width and 40 feet in height, which is only 10 feet less in each measurement than was the unnecessarily vast picture gallery of the International Exhibition.

THE MULREADY EXHIBITION.—It was said by Wordsworth, that "an author's life is to be found in his works;" it is even more emphatically true of the artist. An exhibition of sketches, drawings, and paintings, by William Mulready, R.A., is now open at South Kensington, free to the public. The great painter is thus made a great teacher, after he has left earth:—

"He is not dead—he's but departed—
For the artist never dies."

The exhibition was opened too late in the month to enable us to do it justice. Our review of it must therefore be postponed.

THE WINTER EXHIBITION in Pall Mall has closed, after a season of unequalled success. The exhibition of sketches and studies by members of the Water-Colour Society has also been brought to a close.

ARTISTS' AND AMATEURS' SOCIETY.—The display of pictures and drawings at the second *conversazione* of the season, on the 25th of February, was one of the most brilliant the members of this Society ever got together. The large room at Willis's was filled with works by F. R. Pickersgill, R.A., Turner, C. Stanfield, Dewint, Barrett, W. H. Hunt, Cattermole, S. Prout, Richardson, W. C. Smith, Sandys, Soper, D. Cox, sen., E. Brandard, and many other well-known artists. Among the numerous portfolios of sketches sent for exhibition, those by L. Haghe, W. Bennett, and D. Cox, jun., attracted special attention, as did also one of flower subjects by W. Coleman. The Society has adopted this season a new plan of lighting the room, or rather the pictures, by rows of gas jets, shaded: the result is admirable.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual meeting of this society was held on the 29th of February. The report congratulates the subscribers upon the continued prosperity of the institution; the total net income during the past year amounting to £1,528 15s. 9d., of which sum £852 9s. 5d. were received at and subsequent to the last annual dinner: a second donation of £50 has been sent by the Society for the Discharge and Relief of Persons imprisoned for Small Debts. Sixty-six applicants have been relieved with the sum of £1,120, sixty at the quarterly meetings with £945, and six "urgent cases" with £175. The balance of current account in the hands of Messrs. Ransom, the society's bankers, on the 31st of December, 1863, was £439 8s. 8d. The next anniversary dinner will take place on the 16th of April next, when the Bishop of Oxford has consented to preside. His lordship, who is a most finished orator, will doubtless attract a large company.

THE HORTICULTURAL SOCIETY announces the intention of holding, in the gardens at South Kensington, exhibitions of sculpture in the present year and in 1865. In each year the council will make purchases to the value of £500, provided that new and original works of sufficient merit are exhibited under the conditions hereafter stated. As a general rule it is desirable that all works should be finished works in plaster; but works

may be sent in in marble, bronze, terra-cotta, and other materials than plaster. The works sent for purchase must be figures, groups of figures, large ornamental vases with bas-reliefs, ornamental pedestals with bas-reliefs, but not simply bas-reliefs unapplied. Artists of all nations are invited to send works. All works for the competition of 1864 must be sent on or before the 1st of June, 1864, and must be left in the gardens until the 30th of September in each year.

H.R.H. THE PRINCE OF WALES has recently given several sittings to Mr. Morton Edwards for a marble bust, intended for the city of Toronto. The Prince appears in the uniform of the 10th Hussars.

THE INTERNATIONAL EXHIBITION is to have imitators in places where, a few years ago, such an idea would have been a dream. One is to take place at Malta, and another at New Zealand, in "the city of Dunedin."

MR. W. BURGESS has been delivering at the Society of Arts a series of lectures on "Fine Arts applied to Industry." As they are not printed in the journal of the Society, we presume it is his intention to publish them.

MR. G. TENISWOOD is engaged in writing a life of Flaxman, about whom there is still much left unsaid, notwithstanding all which has been published. Flaxman and his works form a wide, most interesting, and instructive theme.

LANGHAM CHAMBERS.—The second *conversazione* of the Langham School was held on the evening of March 9, when there were exhibited many charming works both in oil and water-colour. Among the former was the picture by F. Walton, to which was awarded the Turner gold medal; it is a view in Surrey, with Leith Hill in the distance; also others of various classes by Fitzgerald, Weekes, Rossiter, H. Moore, Hayes, Nicholls, Stark, &c. First among the water-colour works was a drawing of rare merit by F. Walker, the subject from one of Thackeray's novels; and others by J. Lewis, A.R.A., Carl Haag, Cattermole, E. Hayes, H. C. Pidgeon, Mole, with portfolios and a number of other works, which could not be approached, so full were the rooms.

SHAKESPEARIAN BADGES.—Messrs. Mulloney and Johnson, of Coventry, have woven a very elegant ribbon badge, consisting of three separate leaves falling from a button, on which is displayed Shakespeare's armorial bearings. Each leaf contains a medallion centre, on which respectively is introduced a portrait of Shakespeare, the house in which he was born, and the church of Stratford-on-Avon, with appropriate inscriptions, all very artistically rendered. Though manufactured expressly for those who intend taking part in the approaching tercentenary commemoration, we hope the badge will find a far more extended circulation, as a means of aiding the weavers of Coventry, whose business is yet in a depressed condition.

A NEW ELEANOR CROSS.—We hear that Mr. E. Barry, the architect of the Charing Cross Hotel, is about to erect a monument, as nearly as possible the same in size and feature as the original Eleanor Cross, which stood in the village of Charing. Mr. Barry has found a most convenient site in the open space in front of the terminus, very near the exact spot on which the ancient cross stood. The height of the edifice will be nearly 70 ft. Of the ten crosses which marked the halting-places of the coffin of Queen Eleanor on the road from Grantham to Westminster Abbey, only three are now in existence, the finest being that at Waltham. Such a work as that contemplated would, doubtless, be a great ornament to the locality; but how will it harmonise, architecturally considered, with Mr. Barry's hotel?

MESSERS. CHRISTIE, MANSON, AND WOODS announce several important picture sales to take place during this and the ensuing months. Among them are Mr. J. W. Brett's gallery of old masters, with some modern paintings and drawings; a large collection of the old foreign and English schools, formed by the late Bishop of Ely; a collection of modern pictures, drawings, and sculpture, the property of the late Mr. W. Herbert, of Clapham; the remaining drawings and sketches of the late W. Mulready, R.A.; a collection of beautiful drawings, with a few

cabinet oil-pictures, the "property of a gentleman;" the gallery of the late Mr. E. W. Anderson, composed principally of Dutch and Flemish pictures; sketches and pictures by the late J. D. Harding and W. H. Hunt; modern pictures and drawings collected by the late Mr. J. M. Threlfall; the important gallery of Dutch and Flemish paintings formed by the late Mr. J. M. Oppenheim; and the collection of Italian and Spanish works left by the late Mr. G. A. Hoskins, with several others.

BATH MINERAL WATER HOSPITAL.—There are, we know from past experience, many of our readers desirous of co-operating in any work of benevolence. We offer, therefore, no apology for bringing before them the claims of this valuable institution, to which our own attention has recently been directed from circumstances in connection with *The Art-Journal*. The mineral waters of Bath have long been celebrated for their curative and alleviating powers in particular bodily disorders; and this hospital was founded, more than a century ago, for the benefit of those whose means may not allow them to visit the city at their own expense to obtain the relief required. It differs from almost every other institution of a similar kind in that it is entirely gratuitous; no recommendation of a governor or subscriber is necessary to obtain admission. All that the authorities require is that the case of the applicant should be properly stated, on medical authority, as one likely to be benefited by the waters; and, while an inmate of the hospital, he is provided, free of any charge, with board, lodging, washing, the best medical advice, nursing, and baths. We have the testimony of one who has but lately left it to the care and attention given to the patients, and to the kindness and liberality with which their necessities are supplied. The number of patients admitted during the last seven years has not been many short of 4,000, from all parts of the country, though the hospital cannot accommodate more than about 140 at a time. Somewhat recently it was deemed indispensable to make several important additions to the building, which entailed a cost of upwards of £20,000, of which the sum of £11,500 remains still unpaid, while the income of the institution is insufficient to meet the expenditure, in consequence, chiefly, of the additional accommodation afforded. Under these circumstances the president and governors are compelled to ask the assistance of the public to relieve them from their responsibilities; and we are glad of the opportunity of lending our columns in furtherance of the object, by making known the position of the authorities, as well as the existence of such an institution, with which, we feel assured, a large portion of the public is unacquainted. The hospital is not of local advantage only; its doors are open to the whole community; and it has, therefore, a claim upon the entire country.

MR. W. PERRY, wood carver in ordinary to her Majesty, has received a commission from H.R.H. the Prince of Wales to execute a bust of Shakespeare out of a block of Herne's Oak, similar to the one Mr. Perry sculptured for the Queen, only of rather smaller dimensions. We are gratified to record this fact, as it testifies to his Royal Highness's appreciation of the work of a most skilful and meritorious artist.

FEMALE SCHOOL OF ART.—The annual exhibition of the students' drawings took place on the 12th of March and two following days. At the examination thirty medals, the full number allowed by the Department of Art, were awarded by the inspector; and fifteen drawings were selected for the national competition. It is proposed to hold, in June next, a grand fête and bazaar, in aid of the building fund; her Majesty, who has the school under her special patronage, having given her sanction to the project. We have before appealed for aid to this institution, the accommodation at present afforded being too limited to admit a sufficient number of students to render the school permanent and self-supporting. The committee of management earnestly desires to provide for this want by adding two class-rooms to the freehold premises in Queen Square. The Committee of Council on Education has promised a grant of money towards the building fund, if the remainder of the sum required can be raised by other means. The pro-

posed bazaar is one of the channels through which it is hoped the result may be effected. Contributions, both of money and of articles for the bazaar, will be thankfully accepted by the lady superintendent, Miss Gann, at the school, 43, Queen Square.

SOUTH LONDON WORKING CLASSES.—There has been an interesting novelty in the way of exhibitions, held during the past month at Lambeth. It consisted mainly of the productions of working men. The number of exhibitors was 125, and articles exhibited 500. These were classified under seven heads—1. Useful. 2. Ingenious. 3. Ornamental. 4. Scientific. 5 and 6. Artistic and Literary. 7. Curious and Amusing. Prizes have been awarded, and it is understood the exhibition, if successful, will be repeated. At the opening, many wealthy and philanthropic amateurs attended. They will no doubt take care that the experiment shall not involve a loss to those who are responsible for the issue.

"ARTISTS' STUDIOS."—Mr. Ballantyne, a member of the Royal Scottish Academy, and one of a family to whom Scotland owes a large debt, has been for some time occupied in painting a series of very interesting pictures. They represent the "studios" of leading British artists; there is no saying to what extent the collection may be carried; at present those of Roberts, Stanfield, MacIse, Phillip, Elmore, Frith, Faed, and Creswick, are pictured, while those of Landseer, Mulready, and Ward are "in preparation." As works of Art they possess great merit; but they are valuable, and will be "for all time," as memorials of some of the leading men of the age. The artist is exhibited at his work; he is in the act of painting one of his more prominent productions; his walls are covered with his sketches, while various "professional" accessories are placed carelessly, yet judiciously, about the room. The studio of MacIse, however, is the House of Lords; he is painting his immortal fresco. Frith is taking the likeness of a royal sitter—the Princess of Wales. The other portraits of the men and the places are precisely as they exist, but naturally and necessarily they afford abundant objects for pictorial effects. It would be difficult to overrate the value of such a series; let us imagine the worth of an assemblage of the kind, in which Reynolds, Gainsborough, Barry, Wilson, and a score of other high souls, are seen. What a rare treasure would have been secured for the profit and pleasure of a long future, if an artist, so able as Mr. Ballantyne, had conceived the idea a century ago and carried it out. Posterity will owe a large debt to Mr. Ballantyne for the legacy he will bequeath to artists and Art-lovers, when hereafter they accord homage to the great men of the past, who, while they live in their works, will be thus brought palpably before their successors.

BRITISH MANUFACTURERS are justified in accepting as a high compliment the very singular fact that France is beginning to entertain towards British manufactures feelings akin to those of envy and jealousy, such as England is supposed to have felt towards France for centuries gone by. M. Rouher has appointed a commission, including M. Michel Chevalier, M. Le Pay, General Morin, M. Tresca, M. Piedmont, and M. Arlès-Dufour, to inquire into the means of improving the Art-education of the middle and working classes. "The results of the International Exhibition of 1862," says M. Rouher, in his instructions to these gentlemen, "proved that, if new and rapid progress was not made in Art-education, France would be surpassed by her rivals."

"ENGLISH SCENERY."—Such is the title given to a series of stereoscopic views issued by Messrs. Catherall, of Chester, and produced by Mr. Bedford, who is second to no British photographer in the combination of artistic judgment with manipulative skill. It will be at once understood, therefore, that the series is of rare excellence; we believe none better have been published in England. Although the number even now amounts to two hundred and fifty, but few themes have been chosen; those that have appeared are limited chiefly to the midland counties, but they comprise views of Warwick Castle, Guy's Cliff, Kenilworth, Coventry, Cheltenham, Leamington, and Stratford-on-Avon. Thus English scenery is given in every possible variety—baronial castles, venerable ruins, river banks, hills and dells, and all that

makes "the country" attractive and charming. The series is indeed rich in the picturesque, while the subjects are treated so extensively that nearly every point of interest is preserved. Of Warwick there are no fewer than fifty. We have therefore a boon of magnitude in these perfect "portraits" of famous places, for which we are grateful to the publisher and the accomplished artist.

THE PRINCESS'S THEATRE.—The theatres, though prosperous, have of late given us little to do; "sensation" dramas are supposed not to need the aid and influence of Art. At the Princess's Theatre, however, there has been a "revival" of much interest. The "Comedy of Errors" is rarely performed, chiefly because of the difficulty of finding representatives of the twin brothers, on whom the play depends. That difficulty has been removed by a singular chance. Two brothers, named Webb, who are evidently men of talent, and good, if not first-class, actors, are so alike in form and in features, that it is almost impossible to distinguish one from the other, even when together on the stage. Availing himself of this fortunate circumstance, the manager has revived the comedy, giving to it the best accessories of costume and scenery, and doing his work in all respects well. The result is a performance of very great interest; a rare treat to lovers of the true drama. We rejoice to know that it is largely as well as deservedly popular.

SHAKESPEARE TOYS.—Independent of the "bust" to be issued in terra-cotta, porcelain, and bronze, and the Coventry ribbon—articles specially recommended by the Shakespeare Committee—the *Athenæum*, of March 5, introduces us to half a score of other novelties which are to strike the fancy on the 23rd of April next. Among them are Mr. John Leighton's "Pack of Playing-cards," Mr. Hazlett's "Shakespearean Jest Books," a Rev. Mr. Jephson's photographic illustrations of the Birthplace, and Mr. Marsh's "Reference Shakespeare." Some of these are, no doubt, mere clap-traps of the hour, while others are designed in homage to the high soul who, three hundred years ago, was given to the world as a glory and a shining light.

THE CITY ARCHITECT.—This office, vacated by the lamented death of Mr. Bunning, has been conferred on Mr. Horace Jones.

MESSRS. MAULL AND POLYBANK, whose photographic portraits have obtained extensive and merited renown, have issued a series of "cartes" of British artists, numbering nearly fifty, and including a large proportion of living celebrities with whose names and works the public is familiar. They are admirably executed. We may naturally suppose that in most cases the *pose* has been arranged by the "sitter," who knew how best to be placed to advantage; but the manipulator must have some of the credit due to the collection, for he has skillfully varied the attitudes, so that we have a collection of portraits of the deepest interest, each being indeed a picture, the result of careful study, and of course true. Not only have we "views" of the Art-veterans, Pickersgill, Linnell, Stanfield, &c. &c., but we have before us the younger aspirants for fame, such as Calderon, Marcus Stone, and Linnell Brothers, with whose exteriors we are less acquainted.

FRENCH IRON-WORK.—The *Building News* stated, some short time ago, that, "the bronze works for the decoration of the late Prince Consort's tomb at Frogmore are being executed by the famous French firm of Barbedienne. It is said they will be very costly." If this be the case, we may well ask of what service to England have been the compliments paid to our advance in Art-manufactures by French critics in the report so ostentatiously put forth by the Commissioners of the late International Exhibition? Have we, or have we not, those in this country capable of producing such works as are required? Whoever gave the order to France indirectly negatives the questions; but no one acquainted with what the Coalbrookdale Company, Messrs. Skidmore, of Coventry, or Messrs. Barnard & Co., of Norwich, have done in ironwork, can disbelieve the fact that either of these eminent firms could produce bronzes for Frogmore just as well as Messrs. Barbedienne, of whose skill as workers in metal we are fully cognisant.

REVIEWS.

THE CHILD OF BETHLEHEM. Twelve Illustrations by JOSEPH VON FUEHRICH; engraved on wood by AUGUST GABER. Published by DULAU & Co., London; A. GABER, Dresden.

That the majority of modern German artists who essay to illustrate the Scriptures approach the subject with deep veneration and devotional feeling, must be manifest to all who have seen and studied their works. Like their old countrymen before them, and like those, too, of the early Italian school, these contemporaries of our own strive earnestly to attain to the spirituality of what they undertake; and, notwithstanding a certain amount of quaintness and apparent crudity in their designs, one recognises in them a truth and a meaning consonant with the subject, and which, after all, constitute the very essence of Art. Other qualities may sometimes be absent, but these, the very highest of all, may generally be accepted in lieu of what would, perhaps, better please the eye.

Vn Fuehrich's illustrations of the infant life of Christ form no exception to the above remarks; they are completely German in manner, yet evidence throughout a feeling of profound sanctity mingled with no inconsiderable beauty of form and expression, as well as skilful composition. In the plate of 'The Annunciation,' Mary stands meekly, with her hands folded, before the angel, who kneels to announce the honour to which she has been chosen, pointing, at the same time, towards the clouds where the Supreme Being sits, with the infant Jesus descending to earth preceded by a dove. Another angel is ringing a bell attached to the wall of the dwelling, on which is written "Ave Maria." 'Christ in the Manger' is an admirable composition; Mary wraps the Babe in its swaddling clothes, while Joseph looks on, and the very cattle, peering over their barricade, seem to take an interest in the process. 'The Offerings of the Wise Men' is another excellent picture, containing a number of figures, some mounted on horseback. 'The Presentation,' and 'The Flight into Egypt,' are also among the best of this series, and carry the thoughts truthfully back to the time and country when the events took place. In each one of the subjects there is a figure occupying as prominent a place in the composition as Mary and her husband; it is a female pilgrim, with scollop shell on her garment, with "sandalled shoon," a staff in one hand, a lighted lamp in the other; she stands always at a little distance from the principal group, watching with intense interest and veneration the young Child and its parents. This figure, it may be presumed, is meant to symbolise the Gentile world converted to Christianity, the lamp typifying Simeon's application to Christ of the words—"A Light to lighten the Gentiles." The background of each picture contains one or more striking little episodes in connection with the advent of the Child of Bethlehem.

The engravings are on wood, and of large size; they are comparatively slight in execution, but bold and effective. There is one subject in the series the withdrawal of which we strongly recommend, as offending against English ideas of propriety: its appearance must prevent the work from becoming popular, as it might otherwise be, in the homes of our country.

LIGHTS AND SHADOWS OF NEW YORK PICTURE GALLERIES. Forty Photographs by A. A. TURNER. Selected and described by WILLIAM YOUNG. Published by SAMPSON LOW & Co., London; D. APPLETON & Co., New York.

This is the most ambitious essay in photographic illustration that has yet appeared. It is a large and sumptuously bound volume, containing a long series of photographs of interesting pictures with descriptive letter-press. The selection takes a wide range, as embracing valuable examples of both ancient and modern schools, with a preference for those of the latter. If we are to accept this selection as a fair draught from the galleries of New York, there seem to be but few native or English productions in the collections, the greater number being examples of French and Belgian Art, in which the collections of New York are rich. In looking through these photographs, which are of the first order, every allowance must be made for the caprices of photography when dealing with varieties of colour. It is generally surprising to observers of nature that foliage in landscape photography should come out so many degrees below the tone of the natural object, but this is equally the case with reds, yellows, and browns, while, on the other hand, blues take an opposite direction, and reappear much lighter than in pictures or in nature. These pictures have per-

haps been chosen, regard being had to these discrepancies. Whether this be so or not, the photographs are wonderfully clear and sharp, with as much gradation and variety of tone as we should expect in the pictures. In 'Idle Dogs,' for instance, by the veteran Verboeckhoven, every part of the plate has detail, and the balance of lights and darks seems to be maintained. In 'The Flower Girl,' C. C. Ingham, the American flowers that fill the basket at once pronounce the picture an American production. There is in 'The Interrupted Wedding,' by Flüggen, a story which tells of a bride and bridegroom with their friends assembled, when the door is thrown open by an aged man, followed by a young woman, a former victim of the bridegroom. The accusation scene is shown, and the result is according to the title. 'The Village Postboy,' Eastman Johnson, is by an American artist, who, we presume, has studied in France. This is followed by 'Maternal Affection,' by Madame Peyrol, the sister of Mademoiselle Rosa Bonheur. The title is illustrated by a cat and her kittens. The mother is extended on her side, while the blind kittens scramble about her. We can fancy the excellence of the picture from the genuine nature in the photograph. 'The Miser alarmed,' by Guillemin, a French artist, has, in photography, much the character of a water-colour drawing. The miser, hearing the approach of some unwelcome intruder while he is counting his money, hastily rises from his seat, clutching his bags, and looking with fear towards the door. The description is very pointed. We then come to a picture by Gerome, the painter of 'The Duel after the Masquerade' and the 'Ave Caesar.' It shows a band of Egyptian conscripts marching across the desert; the figures are small, but we can imagine the high finish with which they are worked out. In 'The Cabaret,' by Jules Breton, also a French artist, there are as principals a man devoted overmuch to the wine-cup, whose wife, pointing to the door, imperiously commands him to begone. The supplementary characters, the *garde champêtre*, &c., are admirably appropriate. From the picture called 'The Proposal,' by Vautier, also a French artist, the photograph is extremely clear and definite. The so-called historical subjects in the selection are not numerous. Remarkable, however, among the few is 'William the Silent—Womanly Devotion,' representing the affectionate attendance of the wife of William of Nassau on her wounded husband after he had been shot at Antwerp. He survived, but his wife died a sacrifice to her conjugal devotion. This is a production of Penneman, the court painter of the King of Holland. 'The Fair Housekeeper,' David de Noter, is a beautifully clear example of photography; as also are 'The Council of Blood,' by Gallait, a subject from Motley's 'History of the Netherlands.' We remark also 'The Scarlet Letter,' E. Leutze; 'The Bone of Contention,' Alfred de Dreux; 'The Last Honours to Egmont and Horn,' Gallait; 'The Fruit Seller,' Van Hamme, &c. The pictures have been selected from the galleries of A. Belmont, W. P. Wright, M. O. Roberts, J. W. Wallack, A. M. Cozzens, H. S. Jaques, J. C. Force, J. J. Bryant, Esq., &c., and they speak well for the discrimination and taste of the proprietors.

HANDBOOK TO THE CATHEDRALS OF ENGLAND. Western Division. With Illustrations. Published by J. MURRAY, London; J. H. and JAS. PARKER, Oxford.

In continuation of his series of "Handbooks" descriptive of our English cathedrals, and recording their history, Mr. King, in this volume, writes of those which he has thought fit to term the "Western Division," comprehending Bristol, Gloucester, Hereford, Worcester, and Lichfield. Relatively to their geographical position these can scarcely be called the western churches, for Exeter, which is farther west than any other in England, is not included in them; and the two last, especially, are more midland than western. But, assuming that a person desirous of visiting our great ecclesiastical edifices, should divide his journey into four or more separate routes, then these five cities, lying at no very great distance from each other, and being easy of access from either extreme point—that is, from Bristol or Lichfield—the tour may be made with facility, and in a short space of time; and this, it may be supposed, Mr. King had in view when determining the arrangement of his books.

This volume is not a wit inferior in beauty of illustration and historical interest to those which have preceded it,—namely, two descriptive of the southern division, and one of the eastern; the northern and the Welsh cathedrals are yet to come. Having very recently visited two of the edifices here spoken of, Gloucester and Hereford, we are in a position to examine and compare the results of our own observations with what the author records, and the

conclusion arrived at is that the descriptions of the buildings are truthful, concise, and intelligent—as a rule, even to the non-professional reader—nothing is omitted that would interest the visitors. It must be borne in mind that these books are intended as guides, chiefly, or for reference by architects and those who take especial interest in architecture; while, therefore, the wants of these classes of persons have been sufficiently studied, those who belong not to either are principally cared for. We purpose referring to this "Hand-Book" again, when we shall introduce some examples of the engravings.

INDIA AND HIGH ASIA. By HERMANN, ADOLPHUS, and ROBERT DE SCHLAGINTWEIT. Published by TRUBNER & Co., London; F. A. BROCKHAUS, Leipzig.

On two former occasions, the last nearly three years ago, we have directed the attention of our readers to this valuable and almost gigantic undertaking. We use the word "gigantic" less, perhaps, because the work is in itself voluminous—though this would prove a sufficient justification of the term—than because it results from long and laborious travel in regions where the greatest hardships were frequently endured—where danger was rife, and obstacles of every kind were only overcome by the highest courage and the most persevering efforts; and because a publication of this vast and comprehensive nature could only emanate from men of great scientific and artistic attainments, such as qualified for the task the three accomplished brothers who originally were engaged upon it; one of them, Adolphus, having lost his life in the pursuit of their joint object.

A somewhat recent interview with Dr. Hermann de Schlagintweit induces us to notice again the progress of this great work. He brought for our inspection several of the plates which are to accompany the text: of the entire number—about one hundred and fifty—to be executed thirty-three are ready for delivery, representing a variety of subjects, but which may be divided into two groups—one more immediately connected with Ceylon and the southern coasts of India, as far as the valley of the Ganges and the Brahmaputra; the other from the Himalaya through Tibet and Turkistan to the foot of the Kuen-lün. These illustrations, all of them of large size, are not only of topographical value; the purpose of the travellers was also to offer specimens of the manufactures of the places they visited, facsimiles of native industrial Art. Hence among the plates are representations of all kinds of woven materials, from the richest stuffs and silks to the very coarsest Thibetan cloths made of Lepcha hemp, as well as of varieties of paper, woods, and stones.

It may readily be imagined that with so large a field of text and illustration supplied in such a work as this, there is ample scope for a long analytical and critical notice. Nothing less can do justice to it; and as this is beyond our power, though not beyond the will, we can only thus briefly refer to the subject, and congratulate the survivors of the courageous and learned trio on the results of their mission, so far as these have been made public. Not their own country alone, but Europe, and indeed, every civilised part of the world where knowledge is estimated at its true worth, owes them a debt of gratitude, and should pay them the honour which is their due.

It is right to state that a work so costly, as this naturally is, comes within the reach of those only who are comparatively wealthy; but certainly no private library of repute, and still more, no public library, can be considered complete if these volumes are not found in it.

STUDIES FROM THE ANTIQUE AND SKETCHES FROM NATURE. By CHARLES MACKAY, Author of "Egeria," "The Salamandrine," &c. &c. Published by VIRTUE BROTHERS & Co., London.

Dr. Mackay—why has he here abjured the LL.D.?—has returned from the arena of American strife to give his countrymen more of those pleasant poetical reveries which we aforesaid found so agreeable. No fruits of his sojourn in the far West are observable in this collection of lyrical and other poems, none of the events which have excited the feelings and stirred the thought of every European nation find utterance in his verse, save a solitary sketch of the "War-Christian"—what a contradictory term!—a poem in which a bitter yet just rebuke is administered to those who, unmindful of their sacred and peaceful calling, would kindle the worst passions of our nature,

"And, shouting,
Loose the dogs of hell upon their country."

In the lives and stories of ancient mythology, in the histories of gods and goddesses, heroes and heroines,

mortals and immortals, the author has found more sympathetic subjects for his muse. And let not any one think that out of these fanciful and improbable stories there is nothing which sober-minded people like ourselves may take and apply to ourselves, no moral to be learned nor instruction to be received. Beneath so much that often not only appears, but is, absurd, there are as often truths perfectly applicable to us, and sentiments that deserve to be written in letters of gold. The poetic feeling, deep and luxurious, pervading the fictitious literature of Greece and Rome it is needless to point out; an English writer, therefore, may well make use of it, and work out themes, as Dr. Mackay has done, in pure and graceful metrical verse, as in his "Proteus," "Astrea," "Momus," "Dynamene," "The Prayer of the Priest of Isis," "Phidias," "Admetus," &c. &c. His "Sketches from Nature" embrace a variety of subjects, among which a series of twelve lyrics, under the general head of "Heart-sore in Babylon," describe feelings which are but too common with many dwellers in our great metropolis, and scenes that too often painfully meet the eye. In these, and indeed throughout the whole of the poems in the book, the author shows a sympathy with all that is good and bright, an abhorrence of evil, and a generous spirit that can make allowance for human weakness and frailty. "Studies from the Antique," and their companions, will add another leaf to the chaplet Dr. Mackay has already won as a lyric poet.

LYRA ANGLICANA. Hymns and Sacred Songs collected and arranged by the Rev. R. H. BAYNES, M.A. Published by HOULSTON AND WRIGHT, London.

A collection of sacred lyrics chosen with unusual judgment and discrimination from the best compositions of contemporary writers, some of which may take rank with the highest devotional poems of any time, beautiful in thought and expression, fragrant with the spirit of genuine Catholic piety. Take, for example, Mrs. Alexander's "Burial of Moses," a "Hebrew Lyric," which, for grandeur of description and originality of idea, may stand side by side with the best poems of the same kind penned by Byron or Moore; Mr. Ford's "Mount of Olives," Dr. Bonar's "Hymn for Easter," Anna Shipton's "Sowing and Reaping," Owen Meredith's "The Ten Virgins," "The Emigrant's Farewell Eucharist," by the Rev. G. W. Brameld, "A Fine Day in Passion Week," by the Rev. W. Alexander, with many others. These sacred songs are not intended for the services of the church, but for private reading. The little volume is sent forth to the world with all the extraneous aid that good printing, paper, and binding, can offer to render it acceptable. The initial letters are by Mr. Leighton, who has also furnished a very elegant and appropriate design for the cover.

EDINBURGH AND ITS NEIGHBOURHOOD, GEOLOGICAL AND HISTORICAL. WITH THE GEOLOGY OF THE BASS ROCK. By HUGH MILLER, Author of "The Old Red Sandstone," "My Schools and Schoolmasters," "The Testimony of the Rocks," &c. &c. Published by A. and C. BLACK, Edinburgh.

This book comes before the public as a kind of legacy from the lamented Hugh Miller: it has been edited by his widow, who says—"I have at length the melancholy satisfaction of presenting to the reader the last of that series of works fit for publication left upon my hands by my beloved husband;" and she has performed the sacred duty in a way that shows how deep an interest she took in the labours of his life, and how justly she appreciated them.

If there has been one writer who, more than another, possessed the faculty of making a peculiar science attractive to the unscientific mind, it was Hugh Miller. There are thousands to whom the study of geology has become a very pleasant occupation, and to whom the earth, or at least a portion of it, is no longer a *terra incognita*, merely through his writings: his "Testimony of the Rocks," for example, has reached a sale of nearly twenty-nine thousand, and his "Old Red Sandstone," and "Footprints of the Creator," have each passed through many editions; thus evidencing their popularity. Though the essays and other papers which form the volume before us are new to the general public, they are not unknown to the people of Edinburgh. The first two papers, entitled "Geological Features of Edinburgh and its Neighbourhood," were delivered as lectures before the Philosophical Institution of that city, and those respectively on the "Brick-Clays of Portobello," and the "Raised Beach at Fillyside," before the Edinburgh Royal Physical Society. The miscellaneous essays which follow were written for

the *Edinburgh Witness*; and the description of the "Geology of the Bass Rock" was contributed to a work devoted to an explanatory history of that singular ocean-girt formation, originally published in 1847.

The book is, therefore, divided into three sections, as it were, each of about equal length with the others; the first portion scientific, but with so little of the formula of such writing as to commend itself to every intelligent mind; the second, consisting of several most attractive papers on a variety of subjects, the "Funeral of Chalmers," "St. Margaret's Well," "Lady Glenorchy's Chapel," "The Queen's First Visit to Scotland," &c. &c.; and the third portion, which is both geologic and historical, is limited to the subject of the Bass Rock, one that in the hands of an ordinary writer would offer only little interest; but treated, as it is here, by a man whose mind was practically, as well as philosophically and inquisitively constituted, is turned into a very charming and instructive narrative. The perusal of such writings as are comprehended in the volume only leaves behind the deeper regret that the hand which penned them has performed its last labours in the field of literature and science.

LINNET'S TRIAL. By the Author of "Twice Lost." Published by VIRTUE BROTHERS & Co., London.

"Twice Lost" is, as it deserves to be, a popular tale, and there is no doubt that "Linnet's Trial" will find many admirers; it is a well-sustained story, and the characters are elaborated with a firm hand, and evidences of a perception at once keen and clear. We do not approve of dissecting a story so as to give its outline and plot to the reader; it takes away the interest naturally excited while cutting the pages of a new book. There are few persons, at least few novel readers, who would greatly care for the "here-and-there" incidents of a tale of which they already knew the plot and the principal actors therein: we shall, therefore, suggest that "Linnet" is not the only heroine in the story, which commences with a wedding. At one time this was the end, not the beginning, of a tale; a great mistake, for the real development of woman's life is during the years of marriage, bringing, no matter how happy the union, a train of duties, hopes, and anxieties, that call into existence a new and stronger life than can belong to the fresh days of maidenhood. The author of "Linnet's Trial" is quite aware of this, but has managed skilfully, for—we may whisper so much—the tale not only begins with a marriage, but ends with one, and so will be read with interest both by those who delight in the throes and throbs of maiden hopes and fears, and those who believe that the trials of married life call forth whatever is most noble in woman. The volumes are beautifully printed on delicate cream-tinted paper.

A TREATISE ON METEOROLOGICAL INSTRUMENTS: Explanatory of their Scientific Principles, Method of Construction, and Practical Utility. Published by NEGRETTE AND ZAMBRA, London.

The authors and publishers of this book are one and the same individuals—the firm so well-known as manufacturers of a certain class of scientific instruments. The work is not, however, what is often considered a mere trade advertisement, but a concise explanatory description of the various instruments now used in meteorological computations, to enable those who are but little instructed in the science to choose those which seem best adapted to their requirements. Meteorology is just now attracting so much attention that a treatise like this, abounding with information on the subject, and fully setting forth the varied apparatus employed, and the method of using all, cannot but be deemed an acquisition to those who take an interest in the science. That the student may be able to compare the instruments with each other, engravings of the principal are introduced.

THE POETRY AND POETS OF GREAT BRITAIN. By DANIEL SCRYMGEOUR. Published by A. and C. BLACK, Edinburgh.

This is a goodly volume of six hundred pages, carefully arranged, well digested, and an excellent example of typography. It embraces all the leading poets from Chaucer to Tennyson. The memoirs are not so satisfactory, while the engraved portraits are decidedly bad. Much allowance, however, must be made for the space to which the author-editor was necessarily restricted in the biographical notices. Yet, to our mind, some of them are too long (that of Byron, for example, occupies five pages), and others too short; to Professor Wilson a dozen lines are devoted, to Leigh Hunt still less, and to Hood about the same.